THE MUSICAL TIMES

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 771.- Vol. 48. Registered for transmission abroad.

MAY 1, 1907.

Price 4d.; Postage, 2d. Annual Subscription, Post-free, 3s.

ROYAL CHORAL SOCIETY.

Patron: HIS MAJESTY THE KING.

Conductor: Sir FREDERICK BRIDGE, M.V.O. (Season 1907-1908.)

There are now VACANCIES in the CHOIR for Sopranos, Controltos, Tenors, and Basses (especially Tenors and Basses). Only those who have good and fowerful voices, and who can read vocal Music at first sight, will be accepted. Address, The Secretary, Royal Choral Society, Royal Albert Hall, S.W.

ROYAL ACADEMY OF MUSIC, TENTERDEN STREET, W.

Instituted 1822. Incorporated by Royal Charter, 1830. Patron: His Most Gracious Majesty the King. President: H.R.H. THE DUKE OF CONNAUGHT, K.G. Principal: Sir A. C. MACKENZIE, Mus.D., LL.D., F.R.A.M.

The Academy offers to Pupils of both sexes an opportunity of receiving a thorough education in Music in all its branches, under the most eminent Professors.

THE GORING THOMAS SCHOLARSHIP for Composers will be competed for about the end of June. Last day for entry, Saturday, June 29.

FORTNIGHTLY CONCERTS, Saturdays, May 4 and 18. CHAMBER CONCERT, at Queen's Hall, Friday, May 31, at 3. Prospectus, Entrance Forms, and all further information of-

F. W. RENAUT, Secretary. THE ROYAL COLLEGE OF MUSIC,

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.
Incorporated by Royal Charter, 1883.
Telegrams—"Initiative, London." Telephone—"1160, Western."

Patron: HIS MAJESTY THE KING. President: H.R.H. THE PRINCE OF WALES, K.G.

Director:
Sir C. Hubert H. Parry, Bart., C.V.O., D.C.L., M.A., Mus. Doc.
Hon. Sec.: Charles Morley, Esq.

The NEXT TERM will commence on Monday, May 6. Entrance Examination, Thursday, May 2.

Syllabus and official Entry Forms may be obtained from

FRANK POWNALL, Registrar.

THE ROYAL COLLEGE OF ORGANISTS.

The ANNUAL COLLEGE DINNER will take place at the Capel Monico on May 28, the President, Sir Walter Parratt, M.V.O., Mus.D., in the Chair.

The next F.R.C.O. Examination begins on July 15, 1007. The Soloplaying Tests are: —Sonata No. 6 in G major (last movement "Allegro" only), J. S. Bach (Peters, vol. 1, p. 71); (Novello & Co., Book 5, p. 150); (Augener & Co., vol. 8, p. 606); (Breitkopf & Härtel, vol. 6, p. 88). Concertsatz in E flat minor, Op. 141, Merkel (Leipzig ed., J. Rieter-Biedermann). Sonata No. 6, Op. 86 (Fugue and Adagio only), Guilmant (Schott & Co.).

The A.R.C.O. Examination begins on July 22. The subject for the Essay will be taken from "Beethoven and his Nine Symphonies," Sir George Grove, C.B. (Novello & Co.).

The College is open daily from 10 a.m. to 5 p.m. On Saturdays from

Kensington Gore, S.W.

E. H. TURPIN, Hon. Secretary.

UNIVERSITY OF DURHAM.

The Examinations for Degrees in Music are held in Durham in March (testamur only) and September.

For particulars, with copies of former Examination Papers, apply to the Secretary of Examinations, or to Dr. Armes, Durham.

FOUR PRIZES of £3 each for FESTIVAL HYMN TUNES. MANCHESTER SUNDAY SCHOOL UNION. For conditions, write to F. S. Fitton, Bengal Street, Manchester.

LONDON

CHORAL

SOCIETY.

.. .. ARTHUR FAGGE.

On SATURDAY AFTERNOON, 11TH MAY, at 3-30, AT QUEEN'S HALL

SAINT-SAËNS' OPERA

"SAMSON AND DELILAH"

With MADAME KIRKBY LUNN in the rôle of DELILAH MR. JOSEPH O'MARA MR. KENNERLEY RUMFORD MR. ROBERT RADFORD.

Leader-Mr. HENRY LEWIS. Organist-Mr. C. H. KEMPLING.

Tickets, 7s. 6d., 5s., 3s., 5s. To be obtained at Chappell's Box Office, Queen's Hall; of the Usual Agents; the Secretary, and N. Vert, 6, Cork Street, Burlington Gardens, W.

ON SATURDAY AFTERNOON, 22ND JUNE, AT 3.30 O'CLOCK ELGAR'S

"DREAM OF GERONTIUS"

MADAME KIRKBY LUNN. MR. GERVASE ELWES. MR. FFRANGCON-DAVIES.

The proceeds of this Concert will be presented by the Directors of the London Choral Society to the Conductor, to evince their appreciation of his work.

QUEEN'S HALL.

THE QUEEN'S HALL ORCHESTRA'S SYMPHONY CONCERTS.

THE QUEEN'S HALL ORCHESTRA CONDUCTOR MR. HENRY J. WOOD,

THURSDAY AFTERNOON, MAY 2, AT 3

Glück-Mottl. .. Mozart. Elgar. Mozart.

Prelude to Act II. (Königskinder) .. Humperdinck. Solo Violin: HERR FRITZ KREISLER.

THURSDAY AFTERNOON, MAY 30, AT 3.

Overture (Egmont)
Pianoforte Concerto No. 23, in A major
Symphony No. 5, in C minor ...
Pianoforte Concerto No. 4, in C minor ...
Pianoforte Concerto No. 4, in C minor ...
Prelude, L'Après-Midi d'un Faune ...
Hungarian Khapsody No. 1, in F Beethoven. Beethoven. Saint-Saëns. Debussy. Solo Pianoforte: M. RAOUL PUGNO.

Tickets, 7s. 6d., 5s., 2s. 6d., 1s., of usual Agents; Chappell & Co.'s Box Office, Queen's Hall; and The Queen's Hall Orchestra, Ltd., 320, Regent Street, W. ROBERT NEWMAN, Manager.

THE GUILDHALL SCHOOL OF MUSIC.

Within three minutes of Ludgate Hill, Fleet Street, and Blackfriars Station (District Railway).

Managed by the Corporation of the City of London.

Principal: WILLIAM H. CUMMINGS, Mus. D. Dub., F. S. A., Hon. R. A. M.

Individual tuition by eminent teachers at moderate fees.

New Pupils can enter at any time.

10 Prizes, Medals, and Scholarships, giving free and assisted tuition, competed for annually. Subjects taught: Piano, Singing, Organ, Harmony, all Orchestral and Solo Instruments, Stage Training in Elocution, Gesture, Fencing, and Opera. Lady Superintendent has charge of all ladies attending the School. Prospectus and form of entry free on application to H. SAXE WYNDHAM, Secretary.

Victoria Embankment, E.C. Telephone No. 1943 Holborn.

BIRMINGHAM AND MIDLAND INSTITUTE.

SCHOOL OF MUSIC.

Visitor . . . Sir Edward Elgar, Mus. Doc., LL.D.
Principal . . . Granville Bantock.
Visiting Examiner Charles Harpord Lloyd, M.A.,
Mus. Doc. (Oxon.).

SESSION 1905-1907.

The Session consists of Autumn Term (September 17 to December Winter Term (January 21 to April 13), Summer Term (April 15 to

21), white real discrete forms of Music. Students' Choir and Orchestra, Instruction in all branches of Music. Students' Choir and Opera. Prospectus and further information may be obtained from ALFRED HAYES, Secretary.

ALFRED HAVES, Secretary.

ROYAL

MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY OUEEN ALEXANDRA-President: Sir W. H. HOULDSWORTH, Bart. Principal: Dr. ADOLPH BRODSKY.

NEW TERM began on Monday, April 22, 1907.

Special Houses of Residence recommended for Students. Students are required to enter upon a complete Course of Musical Instruction, and are not admitted for a shorter period than one year.

Fee for the year £30, payable in instalments of £10 at the beginning of each term. Special Fee for Wind Instrument Course, £15. The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

STANLEY WITHERS, Registrar.

VICTORIA COLLEGE OF MUSIC,

LONDON.

(Under the direction of The Victoria College Corporation, Ltd.) INCORPORATED 1801.

42, BERNERS STREET, OXFORD STREET, LONDON, W.

Hon. President: THE MOST HON. THE MARQUIS OF ANGLESEY. Principal: J. H. Lewis, D.C.L., F.E.I.S., Mus. Doc. Chairman: J. M. BENTLEY, Mus. Doc. Cantab., Hon. F.R.A.M. Hon. Director of Studies: Churchill Sibley, Mus. Doc.

Hon. Sec. : GEO. A. STANTON, F.I.G.C.M. Metropolitan Examinations in all subjects, including the Diplomas of

A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, June and July.

Local Theoretical Examination, June and July.

Practical Examinations are now being held at the various Centres.

Gold, Silver, and Bronze Medals are offered for Competition. Local Secretaries required for towns not represented.

All communications to be addressed as usual to the Secretary, Central Office, 11, Burleigh Street, Strand, W.C.

Messrs. HEINRICH DITTMAR and

FLORIS EM. ONDRICEK (Assistant of Prof. Ševčík)

FLORIS E.M. ONDRICEK (Assistant of Prof. Severk)

Have opened a MASTER SCHOOL

For HIGHER VIOLIN PLAYING, whose aim will be
THE HIGHEST DEVELOPMENT OF MUSICAL INTERPRETATION IN
CONNECTION WITH A MOST FINISHED TECHNIQUE

ONLY ŠEVČÍK "SCHOOL" USED.

Pupils taken from the beginning. Forparticulars, apply to the Secretary,
PAETOW, 7, Nottingham Mansions, W.: or N. VERT'S AGENCY, 6, Cork

Street, W. Studio—40, Wigmore Street, W.

Inder the Musical Reform Associa

NATIONAL COLLEGE OF MUSIC.

Patron: Duchess of Marlborough, Warden: Dr. Tindall, A.T.C.L.
EXAMS., June and July London and Country, 5 Grades and Diplomas,
A.N.C.M., L.N.C.M., F.N.C.M. Local Secretaries wanted.

CHURCH ORGANISTS' SOCIETY.
Specialty: Service Playing Discharge agreeded Worder artistical.

Specialty: Service Playing, 2019 practically free through exchanges. Secretary, 118, Portsdown Road, W. Service Playing. Diplomas awarded. Works published

NATIONAL CONSERVATOIRE

INST., 1895. OF MUSIC. LTD. INCOR., 1900.
London: 174, Wardour Street, W.; Liverpool: 5, Hardman Street.
Warden: Professor ALEXANDER PHIPPS, Mus. Bac.
LOCAL MUSICAL EXAMINATIONS (JUNE and JULY).
DIPLOMAS, ASSOCIATE, LICENTIATE, and FELLOW, for
Teachers, Organists, Vocalists, Pianists, Violinists, and Bandmasters.

NATIONAL SOCIETY OF MUSICIANS, Offices: 5, Hardman Street, Liverpool; 174, Wardour Street, London. Objects: To advance the status and protect the interests of bond-fide professional Teachers, Organists, &c. Subs., 5s. A. Pritter, Hon. Sec.

CORRESPONDENCE SCHOOL OF MUSIC. LONDON.

GRADUATED POSTAL LESSONS IN HARMONY, COUNTERPOINT, THEORY OF MUSIC, FORM AND ANALYSIS, ORCHESTRATION, ETC.

Pupils prepared for Mus. Bac., L.R.A.M., A.R.C.O., F.R.C.O., and other examinations by experienced University Graduates in Music. Terms moderate. Prospectus and full particulars free on application to the Secretary.

J. W. STANLEY SHARP, 64, Imperial Buildings, Ludgate Circus, E.C.

INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1888. Incorporated 1905.

President: THE VERY REV. THE DEAN OF BRISTOL.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FEL-LOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and at approved Provincial Centres in June and July,

Dr. J. M. BENTLEY, Mus. Doc. Cantab., will deliver a LECTURE athe subject of "Corkscrew Chants" in November next.

MEDALS and CASH PRIZES for:

1. A Short Anthem, with Treble Solo.

2. A Quadruple Chant.

3. A Musical Setting of the words of Hymn No. 31, A. & M.

4. An Andante for the Organ.

REGISTER OF ORGAN VACANCIES.

Organists (Members) have the FREE use of the Register of Vacant Appointments.

SPECIAL COURSE of PRIVATE LESSONS in INTONING, &c., for the Clergy, by Dr. Bentley, Mus. Doc. Cantab., Hon. F.R.A.M. Syllabus and further information of Dr. LEWIS, Warden, 42, Berners Street, London, W.

N USIC STUDIOS—Having acquired additional premises at 32-24, Wigmore Street, Mr. C. BECHSTEIN has now to the Manager, Bechstein Hall Studios, 40-32, Wigmore Street.

PRACTICE ROOMS TO LET, near Blackheath, Hither Green, and Lewisham Stations. Robert Morley & Co., Hither Green, and Lewisham Stations. 108, High Street, Lewisham, S.E.

TO MUSIC MASTERS

TEACHERS OF THE VIOLIN.

MESSRS. W. E. HILL & SONS beg to draw attention to their

MODERN VIOLINS and VIOLONCELLOS suitable for the use of beginners and young players.

These instruments are fitted up with as much care as would be taken in fitting up a fine Italian instrument, and they are therefore of far more assistance to the player than the modern instruments usually sold. Too much attention cannot be paid to details of this kind in Violins and Violoncellos intended for the use of beginners; for, if the tone of his Violin is harsh and difficult to produce, the student is liable to become discouraged and to lose interest in his study.

PRICES FROM £1 18. TO £5.

Price List, with full particulars, on application to

W. E. HILL & SONS

HIS MAJESTY'S VIOLIN MAKERS, 140, NEW BOND STREET, LONDON, W.

VON

M

MA

M

D

The wish t with a

Ap writes

Write

M. M

BECHSTEIN HALL

THE

MALLINSON SONG RECITALS.

UNDER THE PATRONAGE OF

HER MAIESTY OUEEN ALEXANDRA

THE FIRST RECITAL WILL BE GIVEN BY

MR. AND MRS. ALBERT MALLINSON

THURSDAY, MAY 2,

AT 8.30 P.M.

IC,

VD

C.O., Lates ee on

C.C.

H

FEL.

URE

NG,

ners

nal

pply

th.

on

25

nt,

he

00 in

of

bd

1e

THE MUSICAL TIMES:
"The compositions are real lyrical gems which may be compared in artistic worth and style to the songs of Schubert."

PRESDNER ANZEIGER:

"For the delightful impression which the evening left, thanks are due to both Mr. and Mrs. Mallinson in a like degree. Through the sensitive and supple and highly chaste pianoforte accompaniments of Mr. Mallinson, there was reached an unity in the ensemble that can only be described as a model (porhidlich)." (vorbildlich).

THREE RECITALS DEVOTED TO THE SONGS OF ALBERT MALLINSON.

> SECOND RECITAL MONDAY, MAY 6, AT 3 P.M.

> THIRD RECITAL MONDAY, MAY 13, AT 8.30 P.M.

THE FREDERICK HARRIS COMPANY, 89, Newman Street, W.

MACDONALD SMITH'S SYSTEM

OF TOUCH AND TECHNIQUE.

("FROM BRAIN TO KEYBOARD.")

VON BÜLOW says:

"For a pianist, three things are necessary-the first is Technique, the second is Technique, and the third is Technique.'

The MACDONALD SMITH System is indispensable for all who wish to attain the highest degree of proficiency in Touch and Technique with a minimum of work.

A pupil (L.R.A.M.) of one of the foremost London pianoforte teachers writes, after taking half the Course of Lessons:-

"April 14, 1907. "I also played two solos, and was greatly surprised at my success. I never played so well in public before, and I think that the credit must go to you. This in spite of the very little time I have for practising.

COMPLETE COURSE OF SIX LESSONS BY CORRESPONDENCE, THREE GUINEAS (by Instalments if desired).

Write for Illustrated Book

"LIGHT ON PIANOFORTE PLAYING," free by post.

"PIANOFORTE PLAYING" and other Articles by Macdonald Smith, 32 pp., post-free, 7d.

Terms and Conditions for Personal Lessons (to Concert Players only) on application.

IBBS & TILLETT

(FOR SIXTEEN YEARS WITH THE LATE MR. N. VERT). MUSICAL AND CONCERT AGENTS, 19, HANOVER SQUARE, LONDON, W.

SOLE REPRESENTATIVES

MESDAMES

AGNES NICHOLLS

ESTA D'ARGO.

MADAME

KIRKBY LUNN.

MADAME

CLARA BUTT

KENNERLEY RUMFORD.

MR

WILLIAM GREEN.

PLUNKET GREENE

CHARLES KNOWLES AND

DALTON BAKER.

HERR LEOPOLD GODOWSKY.

MONS TIVADAR NACHÈZ.

MONS IOHANNES WOLFF.

MONS.

HOLLMAN.

THE

ROSE STRING QUARTET (OF VIENNA)

CAPET STRING QUARTET

(OF PARIS).

All Communications regarding the above Artists should be made direct to Messrs. IBBS & TILLETT.

ENGAGEMENTS NEGOTIATED FOR ANY ARTISTS.

IBBS & TILLETT,
19, HANOVER SQUARE, LONDON, W.
ON." Telephone—"3129 MAYFAIR." Telegrams-"ORGANOL, LONDON."

MR. ST. JOHN LACY

(SPECIALIST IN SONG)

Arrives in London on MAY 1, and will receive **PUPILS**

at his Studio, 126, OXFORD STREET, W., During MAY, JUNE, and JULY.
TERMS: SIX GUINEAS FOR TWELVE LESSONS.

PIANOFORTE & MUSICAL INSTRUMENT MAKERS AND OTHERS.

WARDOUR ST. (Oxford St. end).

THE GROUND FLOOR AND BASEMENT

of Messrs. NOVELLO'S newly-built Premises, having a frontage of 65-ft. to Wardour Street and return frontage of 37 ft.,

TO BE LET

at a Moderate Rent, without Premium. Full particulars may be obtained of

ELLIOTT, SON & BOYTON, 6, Vere Street, W.

M. MACDONALD SMITH, 19, BLOOMSBURY SQUARE, LONDON, W.C. PRACTICE ROOM for HIRE, at 304, Regent Street. Terms, 1s. per hour. Apply, Webster & Waddington, Ltd

PROFESSIONAL NOTICES.

CHANGE OF ADDRESS
MADAME MARIE GOODALL (Soprano) 164, Cardigan Road, Leeds.

NEW ŠEVČÍK VIOLIN METHOD.

PROF. ŠEVČÍK (Master of KUBELIK and KOCIÁN) METHOD thoroughly taught by

PROFESSOR KOENIG (of Prague)

(Pupil of Herr Šzvčík). CLASSES and PRIVATE LESSONS. For particulars, apply to Prof. Herman Koenig, 38, Ainger Road, N.W.

MR. SIVORI LEVEY

Can be Engaged for Concerts, At Homes, Recitals, &c.
STANDARD RECITATIONS AT THE PIANO
(English and French), with Original and other Musical Settings, including
Famous Legends (Sacred and Dramatic).
Mr. Sivori Levey, 6, Oxford and Cambridge Mansions, W.

MISS ELLEN CHILDS (CHROMATIC HARPIST AND SOPRANO VOCALIST).

For Lessons, At Homes, &c.
17th Century and Early English Songs, with Harp Accompaniment.
Both Pupils entered for School Exam. of the Associated Board of
R.A. M. and R.C. M., Feb., 1907, pa-sed.
For terms, apply, 170, Belsize Road, N.W.; or, Messrs, Pleyel, Wolff,
Lyon and Co., 79 and 80, Baker Street, Portman Square, W.

MISS ESTELLA LINDEN
Principal of Tonic Sol-fa Festival, Crystal Palace, May, 1906. Has sung
70 Oratorios—at Sheffield (Dr. Coward's), Hauley (Mr. Whewall's), &c.
BURMLEY CHOEAL UNION.—Dvorák's "Stabat Mater."—"Proved
herself a most capable soprano. Sang with correctness, power, and true
expression throughout."—Manchester Guardian, February 13, 1907.

Address, 18, Stanley Gardens, Hampstead, N.W.

MISS ETHEL RADBURN (SOPRANO).

Pupil of and recommended by Mr. Charles Santley.
Oratorios, Operatic Airs, Ballads, &c.
"Hymn of Praise."—" Exceedingly sweet voice, vocal power being

MESSIAH."—"A safe & well-trained singer, well in tune & reliable."
RAHMS'S "REQUIEM."—"Sang with good taste and due regard for character of music

Address, 39, Earlsfield Road, Wandsworth Common, S.W.

MISS AMY SARGENT 8, Middleton Road, Camden Road, N.

MISS AGNES WALKER

"Miss Agnes Walker possesses a highly trained voice, and sang with charming effect and dramatic power."—Surrey Herald, June, 1906.
"Special mention must be made of the talented Miss Agnes Walker, who sang and acted 'The Jewel Song' with decided dramatic effect."—The Westminster Mail. Address, 147, Brockley Road, London, S.E.

MISS ETHELWYN WEAGER (SOPRANO. Certificated and Silver Medalist, R.A.M.). 4, Balham Park Road, S.W.

MR. C. W. FREDERICKS

MR. C. W. FREDERICKS

(TENOR)

Vicar Choral, Lichfield Cathedral.

Of the Trocadero, Paris; Crystal Palace, London; and Principal Provincial Concerts. Up-to-date Press Notices, &c., forwarded on application. Address, Cathedral, Lichfield.

Telegrams, Fredericks, Lichfield.

"HIAWATHA," &c.—"The lovely tenor solo, 'Onaway! awake, beloved,' was splendidly interpreted by Mr. C. W. Fredericks, Vicar Choral of Lichfield Cathedral, who proved himself an experienced and able executant. The sentiment of the air was finely expressed, and the top notes towards the end were emitted in ringing fashion. So artistic and striking a version could not fail to create a highly favourable impression, and the soloist was induced by persistent applause to give a repetition. . . Mr. Fredericks beightened the good impression already created when he gave a magnificent imterpretation of Gounod's 'Lend me your aid' ('La Reine de Sala'). There was imported all the requisite fire and brilliancy, and a further contribution was inevitable. Acceding to the request, be gave 'Tom Bowling' with rare feeling. Towards the end of the evening he submitted Dawson's 'Ever and alway' in equally praiseworthy style."

FRANCIS GLYNN

Oratorio, Canalta, Concerts.

The Close, Stratton St. Margaret, near Swindon, Wiltshire.
Teleg., "Glynn," Stratton St. Margaret.

MR. GWILYM RICHARDS

(TENOR).
Tel.: 1369 Battersea. 105, North Side, Clapham Common, S.W.

MR. PERCIVAL DRIVER

(BARITONE). Oratorios, Concerts, &c. 22, Sutherland Avenue, Maida Vale, W.

MR. HERBERT PARKER (BARITONE).

Leeds Musical Festival, Queen's Hall, Alexandra Palace, and Principal Provincial Concerts, and Vicar Choral, Lichfield Cathedral,

Principal Provincial Concerts, and Vicar Choral, Lichfield Cathedral, ALEXANDRA PALACE CHORAL CONCERT.

"A London debut which should be of great importance was made by Mr. Herbert Parker, a baritone well known in the North (he was the admirable Reckmesser at the Leeds Festival three years ago). His fine voice (reaching up to a brilliant A flat), his excellent style, and, best of all, perhaps, his quite unusual clearness of diction, should serve to establish him speedily as a singer indispensable for London oratorio and concert work."—The Tribune, March 25, 1907.

"EVERWAN."—ILKLEY VOCAL SOCIETY.

"The solo work of Mr. Herbert Parker, who rendered the music allotted to Everyman, was commendable in the extreme, his powerful voice being capable of every depth of expression imaginable."—Gauette. March 23, 1907.

voice being capable of every depth of expression imaginable."—
Gazelte, March 23, 1907.

"JUDAS MACCAB.EUS."—ASHBY.

"For the bass solos a safe exponent had been found in Mr. Herbert
Parker, who won his way into Ashby hearts by his masterly treatment
of the baritone music in 'The Ancient Mariner' at the Choral Society's
recent concert. Mr. Parker is the fortunate possessor of a ringing voice
of much power and wide compass, and he is moreover inhued with the
'divine spark' to that extent which communicates itself to bis hearers
and makes them as it were feel with him."—Burton Chronicle,
March Le, 1907. March 14, 1907. Address, Cherry Orchard, Lichfield.

MR. ARTHUR WALENN

(BARITONE).

20, Ashworth Mansions, Elgin Avenue, London, W.

ROBIN OVERLEIGH

(BASS) Oratorio, Cantata, Concerts, &c. "Aldercombe," Caterham Valley, Surrey.

FREDERICK MOORE (A.R.A.M.)

Macfarren Gold Medalist. Solo Pianist. LESSONS, &c. 7, Birch Grove, Ealing Com., W., also at Broadwood's, Conduit St., W.

SOLO BOYS

MR. JAMES BATES (Director of the London College for Choristers) can recommend thoroughly trained SOLO BOYS, holding appointments in 30 London Churches, for Oratorios, Festival Services, Recitals, Concerts, &c. Apply or address, Mr. Bates, 6 & 7, Blomfield Crescent, Hyde Park, W.

Telegrams—"Musicomane, London." Telephone—490, Mayfair.

MR. DUTTON'S SOLO BOYS.

MR. DUTTON (St. Paul's Cathedral) supplies Boys, personally trained and thoroughly reliable, for Church Festivals, Concerts, At Homes, &c. For terms, vacant dates, and further particulars, address, Mr. Henry J. Dutton, 17, Alpha Rd., New Cross, S.E.

DR. ALLISON instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. AND MUS.B., at Oxford, Cambridge, Dublin, London, and Durham Universities, Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O., and L.R.A.M. Appointments at Colleges and Schools of Music, and as English Cathedral and Parish Church Organists; Gold Medals, Silver Medals, Scholarships, Frizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of eight hundred. Harmony, Counterpoint, Orchestration, and Analysis of Compositions, by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Pianoforte. Cambridge House, 68, Nelson Street, Manchester.

REVISION OF MUSICAL COMPOSITIONS. Dr. Horton Allison, Mus. D., 68, Nelson Street, Manchester.

P. R. F. R. GREENISH, Mus. Doc. Oxon., L.Mus. T.C.L., has a few VACANCIES for CORRESPONDENCE PUPILS. Tuition by Post in HARMONY, COUNTERPOINT, and COMPOSITION on a very thorough and successful system. Excellent testimonials from past and present pupils. For terms, &c., address, The Grove, Haverfordwest.

R. CUTHBERT HARRIS, Mus. Doc. Dunelm., F.R.C.O., Author of "Examination Questions and How to Work them "(Novello's Primers, No. 70) and "Lessons in Harmonizing Melodies" (Novello & Co.), makes a SPECIALITY of COACHING personally or by post, for University, R.C.O., and other Examinations. Large number of successes. 52, Buckleigh Road, Streatham, S.W.

MR and Sig The la R. Ceile the skill writes: Mr. Cei City a MR

Sheppar DR. CANDI any desc by post D^{R} Theoret Lovat L LAST

DR.
POINT position too6 and Masters CAMB CAMB OXFOR and A. T (1906). Prepa B.A. Ox Also Analyse 106, Hav

BAC., r

"HARM Count Double Elem DEVEI PRONG DICTIO

DR.

The a D^{R} Primers, Examina

"MATE

DR. COACH SUCCE SEVEN other Ex

DR. Latest F.R.C.C Parliame DR. COUNT ACOUS R.C.O., spondene

10 published in lowest of Students obtain h Notices

Broadsta

M. R. GEORGE R. CEILEY gives LESSONS in the traditional School of SINGING as taught by CHAS. LUNN of School of CATTANEO.

The late Chas. Lunn wrote: "I take a special interest in Mr. George R. Ceiley owing to his clear perception, high musical knowledge and the skill in which he applies what I have taught him "I and Dr. Turpin writes: "In that delicate and difficult department of Voice Production, Mr. Ceiley is indeed one of our chief authorities." City and West-End Studios. Address: 6, Midhurst Mansions, Fortis Green, N.

W

and dral.

de by

as the s fine sest of

o and

music verful le."—

rhert

ment iety's

voice h the earers nicle,

M.) , W.

e for ding ices,

S.

bys,

parites B.,

ties and as ilver the iter-

gan,

VS.

CE and lent The

m., ing NG M. R., T. HEMMINGS, Mus. Bac., Oxon., F.R.C.O., L.Mus. T.C.L., gives LESSONS in HARMONY, COUNTER-POINT, &c., and PREPARES CANDIDATES for ARTS and MUSICAL EXAMINATIONS by Post. Latest Successes: Mus. Bac., Support of Street, Stoke-on-Trent.

DR. ARTHUR S. HOLLOWAY, Mus.D. Oxon., 13, Roseleigh Avenue, Highbury, N., continues to PREPARE CANDIDATES for the various Theoretical Examinations. Music of any description revised or arranged. LESSONS in COMPOSITION, by post if desired.

DR. EAGLEFIELD HULL, Mus. Doc. Oxon., F.R.C.O., &c., COACHES for all Examinations, Practical and Theoretical, personally and by correspondence. For Prospectus, address, Theoretical, pers

Theoretical, personally and by correspondence. For Prospectus, address, Lovat Lodge, Huddersfield.

LAST THREE YEARS' SUCCESSES:—2 MUS. DOC., 22 MUS. BAC., 12 F.R.C.O. (Playing), 16 F.R.C.O. (Paper Work), 10 A.R.C.O. (Playing), 16 A.R.C.O. (Paper Work), 2 L.T.C.I.

R. F. J. KARN, Mus. Bac., Cantab; Mus. Doc., Toronto; gives LESSONS by Post, in HARMONY, COUNTERPOINT, FUGUE, FORM and ANALYSIS, ACOUSTICS, ORCHESTRATION, &c., and prepares for Musical Examinations. Successes at all Musical Examinations: A.R.C.M. (Theory, Composition, and Piano Teaching), 1907, 1906, &c.; F.R.C.O. and A.R.C.O., 1906 and 1907; L.R.A.M. (Piano, Conducting, Composition, and Band-Mastership), 1907, 1906, &c.; MUS. BAC., DURHAM, OXFORD, CAMBRIDGE, LONDON, and DUBLIN; MUS. DOC., DURHAM, OXFORD, and DUBLIN; L. Mus. and A.Mus., L.C.M.; L.T.C.L., and A.T.C.L.; CAMBRIDGE and OXFORD Higher Local (Music), (1906). ASSOCIATED BOARD, Senior (1906), &c.
Preparation for the Preliminary Arts for Mus. Bac. by Mr. E. W. Frid, B.A. Oxon. Successes at Oxford; and Durham, 1907.
Also PERSONAL Lessons; MSS. corrected for publication. Analyses of Classical Works for Examinations. Terms moderate. 106, Haverstock Hill, London, N.W. Telephone, 524 P.O., Hampstead.

DR. LEWIS, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 42, Berners St., Oxford St., W. DR. LEWIS' TEXT-BOOKS:

"HARMONY." (2 vols), 5s. each, net.
"COUNTERPOINT." 5s. net.
"DOUBLE COUNTERPOINT AND CANON," 5s. net.
"ELEMENTS OF MUSIC." 5s. 6d. net.
"DEVELOPMENT OF ASCICAN CHURCH MUSIC." 2s. net.
"PRONOUNCING VOCABULARY OF MUSICAL TERMS." 6d. net.
"DICTIONARY OF MUSICAL TERMS." 6d. net.
"MATERIAL OF MELODY." 3d. Net.

The above, complete, will be forwarded (carriage paid) for 14s.

DR. MARCHANT, Mus. D. Oxon., F.R.C.O. (Author of "500 Fugue Subjects and Answers," Novello's Primers, No. 35), &c., PREPARES CANDIDATES for all Musical Examinations by Post. 10, Glebe Crescent, Stirling, N.B.

D.R. H. H. L. MIDDLETON, Mus.D. (Dubl.), F.R.C.O., L.R.A.M., A.R.C.M., makes a SPECIALITY of COACHING for DEGREES. L.R.A.M., 1897-1906, SIXTY-TWO SUCCESSES; A.R.C.M., 1897-1906, ONE HUNDRED AND SEVENTY-NINE SUCCESSES. Equally good results in R.C.O. and other Examinations. other Examinations.
Address, Thornleigh, 6, Elm Park Road, Finchley, N.

R. A. W. POLLITT (Mus.D., Durh.: A.R.C.M.: L.R.A.M.) COACHES for Degrees and Diplomas in Music. Latest successes—First and Final Mus.B., Durham, Sept., 1906. F.R.C.O. (5); A.R.C.O. (7). Moderate terms. Apply, 60, Upper Parliament Street, Liverpool.

R. HAMILTON ROBINSON (Mus.D. Dunelm., A.R.A.M., F.R.C.O.), PIANOFORTE, HARMONY, COUNTERPOINT, COMPOSITION, ORCHESTRATION, ACOUSTICS, &c. Preparation for University, R.A.M., R.C.M., R.C.O., and other Examinations. Lessons personally or by correspondence. 25, Palliser Road, West Kensington, W.

OACHING BY CORRESPONDENCE.-A Gentleman (a) years member I.S.M.), composer of School Songs published by leading London firm, wishes to help music students of imited means by offering first-class Tuition in the Theory of Music at lowest cost. Has studied for some years under eminent Theorists. Students entering for Special Course (Harmony and Counterpoint only) obtain half-guinea lessons at the rate of 2s. 6d. Prospectus and Press Notices on application. Cantab., 2, Waterloo Villas, Reading Street, Broudstairs. DR. E. W. TAYLOR, F.R.C.O., gives LESSONS; also prepares for Practical and Theoretical Examinations, personally or (Theory) by post. 28, Eastgate, Stafford.

M.R. W.M. HENRY THOMAS, Professor of Singing at the Royal Academy and Guildhall School of Music, gives PRIVATE LESSONS at Studio, 103, New Bond Street, on Tuesday mornings, and at Broadwood's on Thursday afternoons, Address, 7, Lidlington Place, Harrington Square, N.W.

DR. TINDALL, A.T.C.L., COACHES, by Post. All Exams. Harmony, Counterpoint, &c. MSS. revised. Piano, Organ, Singing taught personally. Postal Lessons Voice Production. Singing Manual, 1s. 6d. 112, Portsdown Road, Maida Vale, W.

A PERFECT TECHNIQUE.—No more Exercises.

Utmost Flexibility of all Muscles and Guiders of Hand and Wrist guaranteed. Success achieved in short time. Stamp for particulars to N. TRINDER, 154, Kirkewhite Street, Nottingham.

EALING VOCAL & MUSICAL ACADEMY, W. Mr. and Mrs. WALLIS A. WALLIS, I.S.M., and Professors. Residence, with Tuition, moderate terms. Introductions, Concerts, &c.

M. R. J. HERBERT WILLIAMS, F.R.C.O., L.R.A.M., &c. Musical Form, Harmony, Rudiments and Teaching Questions by Correspondence, Past successes. Personal lessons in West-End, or at \$\frac{1}{2}\epsilon\$, Bloemfontein Road, Uxbridge Road, W.

M ADAME MARIE WITT (formerly Royal Opera, and ARTISTIC SINGING. 5, Blomfield Rd., Maida Vale. Her well-recommended method, "The Singers' Guide," published Novello & Co.

M.R. PERCY WOOD, F.R.C.O., teaches HAR-MONY, COUNTERPOINT, &c., by Post, and Prepares for Examinations. COMPLETE COURSES (including Harmony, Counterpoint, Fugue, Orchestration; also Questions on Musical History, Acoustics, Form, Organ Construction, &c.) for A.R.C.O. and

F.R.C.O. Specially written "Hints" on the R.C.O. Playing Tests sent gratis to pupils anywhere. Extract from pupil's letter: "I have passed the A.R.C.O. Playing Tests, but I owe it to you, as, but for your 'Hints,' I should have come to grief."

LATEST SUCCESSES: A.R.C.O., Jan., 1907 (Two Pupils entered and both passed); A.R.C.O., July, 1906; A.R.C.O., Jan., 1905 (Paper Work and Playing).

Inclusive terms for A.R.C.O., I Guinea for 10 Lessons; for F.R.C.O., 12 Guineas. Address, 8, Harley Road, Harlesden, London, N.W.

MISS GRACE IVORSON, A.R.A.M., A.R.C.M. (Gold Medal). ACCOMPANIST and COACH. Oratorio, Opera. Reads MS. and Full Score. Transposition at sight. Terms moderate. Studio: 223, Oxford Street (opposite Peter Robinson's). Private Address, 81, Drewstead Road, Streatham.

SUPERIOR PIANOFORTE LESSONS, by Young Lady from Royal Academy. Preparation for Examinations. Apply, A., 108, Christchurch Road, Streatham Hill.

ENGAGEMENTS DESIRED by ACCOM-PANIST to Students and others, for Private Practice. Sight r. London. Anna C. Smith, 46, Powell Road, Clapton, N.E.

YOUNG GENTLEMAN (L.R.A.M., A.R.C.M.)
desires SCHOOL ENGAGEMENT as MUSIC TEACHER
in any part of the country or North London. Pianoforte and Elements
of Music. Address, L.R.A.M., "The Gables," Swanwick, Alfreton, Derbyshire.

CLIFTON COLLEGE.—SCHOLARSHIPS, June, 1907. Besides the other Scholarships open to Competition, one of £25 a year will be offered for Music to a Candidate showing also sufficient knowledge in Latin, Mathematics, English, and French. Particulars and conditions from the Head Master or Secretary, The College, Clifton, Reistol.

KING'S COLLEGE, CAMBRIDGE.

CHORISTERSHIPS.—A TRIAL OF VOICES to fill Vacancies in the Choir School will be held on Thursday, May 16. Candidates must have a good ear and good voice, and should be between 9 and 12 years of age.

For particulars apply to the Dean.

Names to be sent in by May 9.

"HOIR BOYS.—VACANCIES at St. Luke's
Parish Church, Chelsea, for one or two Boys with Good Voices.
arry, and private tuition in pianoforte, organ and theory, to suitable
gs. Address, John Ireland, F.R.C.O., A.R.C.M., 54, Elm Park
unsions, Chelsea, S.W. Salary, and Addi

KING'S COLLEGE, CAMBRIDGE.—There is a VACANCY in the Choir for an ALTO, either a Lay Clerk or Choral Scholar. Stipend offered, £0e a year (with certain allowances in case of Choral Scholar). The Competition will be held on Thursday, May 23. For further information, apply to the Dean, King's College, Cambridge. Applications to be sent in by May 65.

"ENOR SOLOIST WANTED, for St. Mark's, Battersea Rise (Clapham Junction). Services voluntary. Apply,

XUM

RIPON CATHEDRAL. — SOLO TENOR REQUIRED, under 35; to commence duties in October. Salary £05. Applications, with three recent testimonials, to be sent in by May 15 to the Rev. Succentor Alvis. TENOR

GONVILLE AND CAIUS COLLEGE, CAMBRIDGE.

A CHORAL EXHIBITION of £60, tenable for three years, will be offered for COMPETITION in the Easter Term, 1907, to persons, not being already Scholars or Exhibitioners of the College, who have not begun residence at the University. A Tenor Voice is required. The successful candidate will be required to read for a degree. Candidates must be under 24 years of age. Applications should be made before June 1, 1907, to the Master, or to Dr. Charles Wood, the Organist, either of whom will send further information.

BASS (£10), not Baritone; TENOR (£11);
ALTO (£11), at St. Mary Aldermary, Queen Victoria Street, E.C.
Light duties; good readers; Churchmen. Apply, A. E. May, Organist.

AN ORGANIST EXHIBITION of £45 a year, will be given at Wadham College, Oxford, next June. The Organist, who is required to read for the B.A. degree, will be expected to accompany the Chapel services on Sundays and Saints' days in Term. Further particulars can be obtained of the Rev. The Warden

ST. MATTHEW'S, Redhill, Surrey.—ORGANIST and CHOIRMASTER REQUIRED, after June 25. Good Churchman. Apply by letter, with their references, to the Vicar, Archdeacon Daniell.

PLAINSONG.—Training for Organists and Singers.
Daily Choral Services in Church. VACANCY for ASSISTANT.
Write, C. G. Thomas, 140, Marylebone Road.

KPERIENCED F. R. C. O. available for SUBSTITUTE WORK during July, anywhere in London or y. Apply, D., Southview, Ewell, Surrey. XPERIENCED

M. R. J. MATTHEWS, Organist of St. Stephen's Church, Guernsey, desires EXCHANGE of House and Church Work for August.

EXCHANGE of ORGAN APPOINTMENTS.

The Organist of one of the principal English Churches in the South of France (previously held very important positions in England) wishes (having Chaplain's consent) to exchange appointments for one year, with probability of permanent exchange. Emoluments: Salary, &140 (eight months, October-May); Teaching, &c., average for three years, £127 per season. Midi, Novello & Co., Ltd., 160, Wardour St., W.

RGANIST-CHOIRMASTER (Two Churches).
L.I.G.C.M. Gold, Silver, Bronze Medallist, London. Director,
Conductor, Choral Society. Specially engaged as Bass Soloist in
"Elijah" at Constantinople, 1907, desires RE-ENGAGEMENT in
England. Highest testimonials and references. W. E.-J., Novello & Co.,
Ltd., 160, Wardour Street, W.

CHOIR EXCHANGE, 136, FIFTH AVE., NEW YORK.—ORGANISTS and SINGERS can secure \$500 to \$ $\xi_{1,500}$ solaried church positions in the United States by Subscribing to the JOHN E. WEBSTER CO. S CHOIR EXCHANGE.

ORGANISTS and SINGERS WANTED, for New York City and vicinity. Salaries \$400 to \$2,000. Trials (on the ground) from Feb. 1 to May 1. Exchange Subscription, £3 3s. Appointment just made: Mr. T. A. Hargreaves, from Edinburgh, to St. James Church, Piqua,

ORGAN PRACTICE.—ORGANISTS can PRAC RGAIN FRACTICE.—ORGANISTS Can FRAC-TISE on the Grand four-nanual Organ by WILLIS (blown by hydraulic engines controlled from keyboard) in the Concert Hall of the Hampstend Conservatoire. The Hall is warmed by hot water. Specification of the organ, and terms of practice on application to the Secretary, Hampstead Conservatoire, Swiss Cottage, N.W. N.B.—The Conservatoire is eight minutes by rail from Baker Street, Metropolitan Railway. Trains every ten minutes.

RGAN PRACTICE.—Three-manual Pipe Organ for Practice—good condition; complete set of couplers; College of Organists pedals; blown by hydraulic engine. 1s. per hour. Hamilton Evans & Co., 54, London Road, Forest Hill, S.E. (1 minute from Station). Telephone—693 Sydenham.

YOUNG MAN wants SITUATION as Attendant I in pianoforte showrooms or warehouse. Able to play; go salesman; abstainer; age 26. V., 20, Homerton Terrace, Hackney.

MOST useful ORGAN, suit Church or Chapel, being one of the Imperial English Pipe Organs, having two manuals, 12 stops. Special terms. W. E. Richardson & Sons, Central Organ Works, Hulme, Manchester.

RGANS (New and Second-Hand) for SALE.

Various prices. Instruments built for Church or Chamber
from £50, on up-to-date principles, at Bedwell and Sons, Cambridge
Organ Works, Cambridge.

POSITIVE ORGANS—650 in use all over the world. Prices from £50. The Pipe Organ for Church or Home. Read New Booklet, free, from Positive Organ Co., Ltd., Mornington Crescent, London, N.W.

RGANS for SALE on Easy Terms. — New 2-manual Organ, Ltoo. Good second-hand Organs, L40, L15. Monk's Organ Works, 544, Holloway Road, London, N.

FINE ORGAN, in pitch-pine case.—Two manuals. 12 speaking stops (several spotted metal ones), 3 couplers; good nism; about 600 pipes. Suitable for church. Trial by appoint. W. Cutlack, The Grange, Littleport, Ely.

PIPE ORGAN.—Three-manual, splendid modern instrument. 3 stops swell; 2 great; 2 choir. Bourdon pedals. Sacrifice, £60. 33, de Crespigny Park, S.E.

FOR SALE.—A 16-guinea VIRGIL CLAVIER, scarcely used. Price Lio, or near offer. To be seen at A scarcely used. Price Lio, or near offer. To be 94, Mornington Street, Stockport Road, C.-on-M., Manchester.

SPECIAL OFFER.—To introduce our PEDAL ATTACHMENT to Piano, we will supply R.C.O. Pedal Board (radiating and concave), together with all accessories, stool and footboard, for £6. Fixing, 9d. per hour and railway fare. Edwin Malkin, Lichfield Street, Hanley, Staffs.

PNEUMATIC PEDALS for Piano (NORMAN & BEARD's), little used, £7 ros. Reed Organ, 2 manuals and s, 17 stops, £45. Another, 8 stops, £30. Cash or instalments, edals, 17 stops, £45. Another. Heaviside, Torquay, Devon.

WANTED, Second-hand CRAMER, BECHSTEIN, and BLUTINER PIANOS.—Wanted to Purchase for Cash. W. Saville & Co., Tottenham.

WANTED TO PURCHASE, small TEACHING CONNECTION and INTRODUCTION to ORGAN APPOINTMENT, by an accomplished and experienced Organist and Choir-trainer. Organ must be good. Small town or good residential district. Particulars (in confidence) to Telemachus, Novello & Co., Ltd., 160., Wardour Street, W. Unexceptionable references given and required.

EVERY COMPOSER should send for DINHAM, Songs, Pieces, Anthems, Hymn Tunes, &c., from 24 copies upwards. 27, Fenchurch Street, London. Established 1872.

YOUR HYMN TUNE AND WORDS PRINTED, too Copies, 5s. 6d.; Kyries, Vespers, 4s. 6d. (see above).

THE NEW NON-SLIPPING PEGS

THE NEW NON-SLIPPING PEGS
FOR VIOLIN, VIOLA, AND VIOLONCELLO.
Recommended and used by Mr. ARTHUR BROADLEY, the well-known
player and writer and Vice. President College of Violinists. Sample Violin
Peg, 1s. 6d., post-free; Sample Cello Peg, 2s. 6d., post-free. Splendisf
full-size Illustrations, prices, &c., post-free.
COWLING'S NEW SYSTEM
For acquiring Flexibility and Control of the Hand. For Violinists.
Pianists, &c. Explanatory Pamphlet, &c., post-free.
W. E. COWLING, 27, Duncombe Road, Hornsey Rise, London, N.

EHRBAR (VIENNA) PIANOS.

The newly introduced BABY GRAND, 5-ft. long only, possesses the charming singing quality of tone for which the EHRBAR is famous.

A purchaser writes: "I consider it the most beautiful piano I have heard yet."

F. EHRBAR, 30, WIGMORE STREET, W.

PIANO PEDALS.

EVERY ORGANIST

Should investigate the IMPORTANCE and SPECIAL ADVANTAGES of NORMAN & BEARD'S PATENT

PNEUMATIC PEDAL ATTACHMENT FOR THE PIANO

AS USED BY MANY WELL-KNOWN SOLO ORGANISTS.

Correct relative position of Keys and Pedals guaranteed.
Gives a Perfect Touch and Repetition.
Does not injure the most delicate Piano, all parts of the Pianoforte
Action being left perfectly free.
Pedals can be instantly removed.
Does not alter the Piano Touch.
Every Attachment made specially in our own Factory.
N.B.—The enormous demand for the Radiating and Concave Pedal
Board, as fitted to their new Organ at the Royal College of Organists,
London, enables Norman & Bearant to offer a considerable reduction in
price, full particulars of which can be obtained on application to—
NORMAN & BEARD, LTD,
ORGAN WORKS, FERDINAND STREET, LONDON, N.W.
Telegrams—"Vibrating, London." Telephone—Bog North.

NICHOLSON AND CO. ORGAN BUILDERS,

PALACE YARD, WORCESTER. (ESTABLISHED 184L)

Specifications and Estimates sent free.

SI

0.P.C goods are H.M.R.L.

MES MUSICAL Sales of M Manufactu Valuations

CO

INT

B

"Is a be

ORI

Gazette.

"Mr. Ga now in pro numbers a comprising comprising to which t

All organi

ments of konoured i

No. 1

Nos. 68 8

FR

PART I.

PART II.

THE OLD FIRM.

New

nuals. : good

odern pedals.

IER,

DAL

Board d foot-lalkin,

N & ls and ments.

EIN.

Cash.

ING GAN st and lential

Ltd.,

AM, inting wards.

ED,

LLO. nown Violin endid

sis.

, N.

S.

n the

have

W.

of

THE

forte

edal

P. CONACHER & CO. Organ Builders, SPRINGWOOD WORKS. HUDDERSFIELD.

TWO GOLD MEDALS.

O.P.C. ORGAN PEDALS for Pianos. We are makers to Organ Builders and Profession, by whom our goods are pronounced "the only perfect," and we are thrice granted H.M.R.L. for real merit. Write, O.P.C. Works, Brinscall, Chorley.

Auction Rooms, specially for the Sale of Musical Property.

M ESSRS.PUTTICK and SIMPSON, Auctioneers,
47, Leicester Square, London, W.C., hold SPECIAL SALES of
MUSICAL INSTRUMENTS on or about the 20th of every month.
Sales of Musical Libraries, Music Plates, and Copyrights, Trade Stocks,
Manufacturers' Plant, &c., are held as occasion may require.
Valuations for Probate or Legacy Duty, or for Public or Private Sale.
Terms on application.

COMMUNION SERVICE

IN THE KEY OF F

INCLUDING

THREE OFFERTORY SENTENCES

INTROIT, "I HEARD A VOICE FROM HEAVEN" AND

BENEDICTUS QUI VENIT AND AGNUS DEI

SET TO MUSIC BY

ALFRED R. GAUL.

PRICE ONE SHILLING.

"Is a beautiful work, spontaneous, musicianly, the beau ideal of Church music, and yet is free from difficulties."—Birmingham Daily

London: NOVELLO AND COMPANY, Limited.

ORIGINAL COMPOSITIONS FOR THE ORGAN

ALFRED R. GAUL.

No. 1. Price One Shilling. No. 3. Price Two Shillings. No. 2. Price One Shilling. No. 4 (in the Press).

"Mr. Gaul is an experienced organist, and his series of organ works sow in process of publication will doubtless have a great sale. Three numbers are to hand. No. 1, a beautiful Allegretto Pastorale; No. 2, comprising two movements, Communion and Allegretto; and No. 3, comprising six Andante movements, all written in the melodious manner to which the legion of admirers of Mr. Gaul's genius are accustomed. All organists should place these graceful works beside the slow movements of Henry Smart, another English musician whose name is konoured in the organ galleries."—Birmingham Daily Gazette.

London: NOVELLO AND COMPANY, Limited.

Just Published.

Nos. 68 & 69. Novello's Music Primers & Educational Series.

A TREATISE ON STRICT COUNTERPOINT

FRANCIS EDWARD GLADSTONE

MUS. DOC., CANTAB.

PART I. COUNTERPOINT IN TWO AND THREE PARTS. Price 2s.; Paper Boards, 2s. 6d.

PART II. COUNTERPOINT IN FOUR AND MORE PARTS. Price 18. 6d.; Paper Boards, 28.

London: NOVELLO AND COMPANY, Limited.

MUSIC SUITABLE FOR USE AT THE SERVICE OF HOLY MATRIMONY.

ANTHEMS, HYMNS, &c.	Su	d.
Blessed are all they that fear the Lord E. G. Monk	2	6
Blessed are they that fear the Lord George Elvey	0	11
Tonic Sol-fa	0	1
Except the Lord build the house F. A. G. Ouseley	0	6
Father, now Thy grace extending Willem Coenen	0	3
Father of Life Samuel J. Gilbert	0	3
Father of Life (Hymn) Jas. Turle	0	3
For the flame of love is as Fire A. C. Mackenzie	0	4
Give the King Thy judgments S. S. Wesley	4	0
God be merciful unto us S. S. Wesley Holy Ghost, to earth descending Antonin Dvorák	0	3
Holy Ghost, to earth descending Antonin Dvorák	0	4
My God, I thank Thee E. H. Lemare	0	3
Now is the earth with God's glory rejoicing (Hymn) J. Stainer	0	1
(Words only, 2s. 6d. per 100.)		
O God of Grace (Hymn) J. Stainer	0	1
(Words only, 28, 6d, per 100.)		
O God of Wisdom (Hymn) Willem Coenen	0	2
O God, Thou art worthy Arthur Sullivan	0	4
Tonic Sol-fa	0	14
O Perfect Love (Anthem) J. Barnby	0	3
	0	I.
Tonic Sol-fa Ditto (Arranged as-a Two-part Chorus). Staff Notation and		
Tonic Sol-fa combined	0	11
Tonic Sol-fa combined J. Barnby	0	12
Ditto (Hymn) G. J. Bennett	0	14
Ditto (Anthem) H. Elliot Button	0	11
Ditto (Anthem) Charles L. Naylor	0	2
Protect them, Almighty, Chorus I. Barnby	0	3
The Blessing of the Lord A. C. Mackenzie	0	3
The Blessing of the Lord J. Frederick Bridge	0	2
The Lord bless you J. Barnby	0	3
Tonic Sol-fa	0	2
The voice that breathed o'er Eden (Hymn) J. B. Dykes	0	1
There was a marriage in Cana of Galilee J. Stainer	0	3
The Service for the Solemnization of Holy Matrimony, as used		*
at Westminster Abbey, with a special Anthem composed by		
J. Frederick Bridge	0	6
J. Frederick Bridge Music for the Marriage Service. Edited by Rev. J. Baden-Powell	0	2
The Form of Solemnization of Matrimony. For Treble Voices.		
Hugh Blair	0	4

ORGAN MUSIC.

THE VILLAGE ORGANIST.—BOOK 17.
 1. Wedding March
 A. Guilmant.

 2. Ditto
 Mendelssohn.

 3. Bridal Chorus ("Lohengrin")
 Wagner.

 4. Be thou faithful ("St. Paul")
 Mendelssohn.

 5. Wedding Procession
 H. Hofmann.
 Price One Shilling.

London: NOVELLO AND COMPANY, Limited.

THE CONCERT-GOER A HANDBOOK OF THE ORCHESTRA AND ORCHESTRAL MUSIC By WILLIAM H. DALY.

Crown 8vo, Illustrated. Price 2s. 6d. net, post-free,
Intended primarily for amateurs, as an easy and popular guide to the
comprehension of the structure of orchestral art-forms, and also as an
aid in reading orchestral scores, these pages will also prove interesting
to the musician whose studies may not hitherto have brought him much
in contact with the orchestra and orchestral music.

THE CELEBRATED GIGUE IN G By MICHAEL WATSON.

Piano Solo (a) English fingering, 2s. net; (b) Foreign fingering, 2s. net. Piano Duet, 2s. net. Piano Trio, 2s. 6d. net. Piano and Violia (Papini), 2s. net. Full Orchestra, 1s. 6d. net. Septet, 1s. net.

PATERSON & SONS, Edinburgh: 27, George St.; London: 26, Castle St., Berners St., W.

TRINITY COLLEGE OF MUSIC.

(INSTITUTED 1872.)

President :

THE RIGHT HON. LORD COLERIDGE, M.A., K.C.

EDMUND H. TURPIN, Mus.D.

May 1. INAUGURAL LECTURE of a Course on THE ART JOHN BROADWOOD & SONS, LTD., F TEACHING MUSIC, by Dr. Warriner. Subject: "Ruskin as CONDUIT STREET

May 4. TRAINING OF TEACHERS CLASS reassembles. May 6. ORCHESTRAL CLASS resumes. Conductor: Mr. EMIL.

May 7. The First of EIGHT MUSICAL HISTORY LECTURES will be delivered by Dr. E. H. TURPIN.

Students are received for Single Subjects or the Full Course.

The Fees are £3 3s. for Instrumental or Vocal Subjects, and £1 11s. 6d. for Theoretical Subjects.

All Students are additionally entitled to attend the Orchestral, Chamber Music and Choral Classes, and Lectures on Musical Subjects. In the JUNIOR SCHOOL Pupils are admitted up to the age of 15, and the fee is £1 11s. 6d. per Term, for Instrumental or Vocal subjects.

May 22. The last day of entry for the MUSICAL KNOWLEDGE (Theory) Examination, which takes place on June 23.

June t. Last day of entry for FIFTEEN SCHOLARSHIPS, tenable at the College and open to all British subjects up to certain age limits. In exceptional cases a grant towards maintenance is made.

June 24. Last day of entry for the Higher Examinations for TEACHERS DIPLOMAS in both Theoretical and Practical Subjects, taking place on and after July 22.

Prospectus, including particulars of Scholarships, and Examination Syllabuses on application.

By order, SHELLEY FISHER, Secretary, Mandeville Place, London, W.

THE

ROYAL COLLEGE OF ORGANISTS. FELLOWSHIP EXAMINATION,

JULY, 1907.

SOLO-PLAYING TEST PIECES:

- s. d. (Last movement only required for the Examination.)

 (CONCERTSATZ IN E FLAT MINOR, Or. 141

 SONATA (No. 6, in B minor, Op. 86)

 (Fugue and Adagio only required for the Examination.)

 (Fugue and Adagio only required for the Examination.)

London: NOVELLO AND COMPANY, Limited.

SIX

MORCEAUX DE SALON POUR VIOLON ET PIANO

PAR

CARL BOHM.

No. 4. Sarabande.
5. Valse Etude.
6. Capriccio Finale. No. 1. Rigaudon.

Price One Shilling and Sixpence each net.

London: NOVELLO AND COMPANY, Limited.

BUNTE BLATTER

TWELVE EASY PIECES

VIOLIN (1ST POSITION) AND PIANOFORTE COMPOSED BY

HANS SITT.

(Op. 84.)

In Four Books. Price Two Shillings each net.

London: NOVELLO AND COMPANY Limited.

"THE PIANOFORTE AND THE ABILITY TO PLAY IT."

BEFORE BUYING A PIANO PLAYER INSPECT, or obtain full particulars of the

ILLUSTRATED CATALOGUE ON APPLICATION.

CONDUIT STREET, LONDON, W.

1

vari

play

chit

eve

"T

refe

aki

on

ind

bui

WOI

say

was

and

cha

whi

reli

of

reig

its

of

cen

flog

Ch

bee

the

the stri

Co

pas

For

use its

atv

of

inti

figu

Sta

and

the

in

of COL

BOSWORTH EDITION.

RECITATION-MUSIC

STANLEY HAWLEY

(F.R:A.M.)

NEW NUMBERS JUST PUBLISHED :-ABOU BEN ADHEM (Leigh Hunt) Price 2s. 6d. net.

THE SONG OF THE SHIRT (Tom Hood) Price 3s. net.

LOVE AND HOPE (Thomas Moore) Price 2s. net.

The plan adopted for engraving these Recitations renders it very easy for the Reciter to keep time with the music, and Amateurs will find unusual facility in committing a Recitation to memory after one or two rehearsals with the musical accompaniment.

COMPLETE LIST POST-FREE ON APPLICATION.

BY THE SAME COMPOSER:

ALBUM OF FIVE LYRICS

- 1. SHE DWELT AMONG THE UNTRODDEN WAYS.
- 2. I DARE NOT ASK A KISS.
- 3. I CANNOT TELL WHAT YOU SAY.
- 4. A LITTLE WAY.

Net.

5. I WILL NOT WAKE YOU.

Complete, 2s. 6d. net.

BOSWORTH & CO., 5, PRINCES STREET, OXFORD STREET, LONDON, W.

JUST PUBLISHED.

PROGRAMME MUSIC

THE LAST FOUR CENTURIES

A CONTRIBUTION TO THE HISTORY OF

MUSICAL EXPRESSION

FREDERICK NIECKS,

MUS. D.

Reid Professor of Music in the University of Edinburgh. (Author of "Frederick Chopin as a Man and Musician"; &c.)

PRICE SIXTEEN SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

The Musical Times.

MAY 1, 1907.

WESTMINSTER ABBEY.

(Continued from page 227.)

They dreamed not of a perishable home Who thus could build. Be mine, in hours of fear Or grovelling thought, to seek a refuge here; Or through the aisles of Westminster to roam; Where bubbles burst, and folly's dancing foam Melts, if it cross the threshold.

WORDSWORTH.

The historical associations of the Abbey are as varied as they are interesting. In these, music has played a prominent part, and for the most part this chit-chat on the stately fane must be restricted to events in which the art has had a rightful place. 'The most part' qualification will permit of references to matters of general interest or as being akin to music. A musical tile (see the illustration on p. 294) in the pavement of the Chapter House induces us to retrace our steps to that beautiful building erected by Henry III. in 1250. No wonder that Matthew Paris, writing in that year, says of Henry III., 'Dominus Rex aedificavit capitulum incomparabile.' This Chapter House was 'the cradle of the present House of Commons, and, as Mr. Augustus J. C. Hare says, 'this chamber has therefore witnessed the principal acts which have been the foundation of the civil and religious liberties of England.' After the Houses of Lords and Commons were separated in the reign of Edward I., the House of Commons held its sittings here till the year 1547. The placards of the business of the House were affixed to the central shaft of Purbeck marble (see illustration on p. 299), against which many a monk was publicly flogged for his naughtiness. 'On the table in this Chapter House,' says Dean Stanley, 'must have been placed the famous Black Book, which sealed the fate of all the monasteries of England, including the Abbey of Westminster close by, and which struck such a thrill of horror through the House of Commons when they heard its contents.' At the dissolution of the monastery the Chapter House passed to the Crown and is still 'Crown property.' For more than 300 years this fair structure was used as a Record Office, its walls were disfigured, its area blocked up with bookcases and turned into a two-storied building! In 1865, at the instigation of Dean Stanley, the Chapter House was restored by Sir Gilbert Scott almost to its pristine beauty.

The exquisite windows, remarkable for their early stained glass by Messrs. Clayton & Bell. Stanley; he was the donor of one of the windows, and Queen Victoria of another, the one facing The Lowell Memorial Window the entrance. in the vestibule was erected in 1893 in memory of the distinguished American Minister to this for the anointing and crowning of kings and

of the serious poem 'Sir Launtal,' which furnished the subjects for this interesting window.

Ancient deeds belonging to the History of the Abbey here find a rightful place. In a glass case may be seen a grant of Offa, King of the Mercians, A.D. 785, and of King Edgar, 951-962, also the Charter of Edward the Confessor, dated on the day of Holy Innocents, 1065. Here also are exhibited the Missal of Abbot Litlington with its beautiful 14th century illuminations, and the Liber Regalis, to be referred to later; also two illuminated books containing the indentures between Henry VII. and the Abbeys of Charterhouse and Bermondsey on the foundation of anniversary services for the soul of Elizabeth of York. In another case is the Household Book of Margaret, Countess of Richmond, mother of Henry VII. and of Henry, Lord Stafford, son of the Duke of Buckingham, her second husband, with autograph signatures. No less interesting is the Prior's Rent Book, containing his entries of William Caxton's payments for renting three houses within the Abbey precincts; also a book which records a payment by Wynkyn de Worde,



THE ARMS OF WESTMINSTER ABBEY.

foreman of Caxton's Printing-press, for a house in St. Bride's parish (1507); a lease from the Dean and Chapter of the rectory of St. Bride's, to John Dryden (1682); and a Roll of the Coronation Service of Edward II. (French); in addition to many seals, relics, and pieces of old masonry

Close to the Chapter House is the Chapter Library, formerly part of the old 'Dorter' (dormitory) of the monks, which may have been used as a parlour in the last days of the monastery when the monks were few, hence its traditional name of the 17th century, 'the monks' parlour.' Belonging to this tranquil spot, but now introduction of quatrefoils, have been filled with exhibited in the Chapter House, is the Missal The of Abbot Litlington (1362). In an inventory of the figures and subjects were arranged by Dean vestry taken only two years (1388) after Litlington's death, it is described as a 'good and large missal, the gift of the late Abbot Nicholas Lytlington.' The volume is specially interesting, as, following the ordinary course of the Mass, it contains the office country and author of the 'Biglow Papers'; also queens of England, with some directions concerning

F

10.

V, W.

od)

royal funerals. This part of the manuscript was extracted and copied by monkish scribes after Litlington's day, and, under the title *Liber Regalis*, it exists in three separate volumes, one of which is in the Bodleian Library, Oxford: but the Westminster copy is the most important, as it contains a full-page illumination of the king seated on his throne. Among the printed books is a Sarum Manual of 1555, and four parts of the following publication from the printing press of John Day:

Mornyng and Euenyng prayer and Communion, set fourthe in foure partes, to be song in churches, both for men and children, wyth dyuers other godly prayers & Anthems, of sundry mens doynges.

Imprinted at London by John Day, dwelling ouer Aldersgate, beneath St. Martins.

These bookes are to be sold, at hys shop underneath the gate.

1565

Cum gratia & priuilego Regia: Maiestatis.

This book is the earliest printed collection of Services for Morning and Evening Prayer and Communion in the English Church.



A MUSICAL TILE IN THE CHAPTER HOUSE FLOOR.

(From Prof. W. R. Lethaby's Westminster Abbey and the
King's craftsmen: a study of mediaval building. By permission of
the publishers, Messrs. Duckworth & Co.)

The Chapter Library also contains a collection of music, chiefly in manuscript, by Italian and English composers of the 17th and 18th centuries, and a number of madrigals, both English and Italian, of the late 16th and 17th. The collection, which has been catalogued by Mr. W. Barclay Squire,* includes a manuscript copy of Dr. Blow's remarkable masque 'Venus and Adonis,' his only recorded composition for the stage, which he wrote for the entertainment of King Charles II., and a

Te Deum in D by Bononcini, scored for violins and trumpets, beginning in this highly original manner:



Consideration may now be given to the coronations of English kings and queens which have taken place in Westminster Abbey, the former and present buildings, during a period of eight centuries, from the coronation of Harold, in 1066, to that of King Edward VII. in 1902. The earliest detailed account which we have of this imposing ceremony is that of the coronation of Richard I. in 1189, but it is not till the year 1429 that we find a reference to anthems, or 'antemys, as the chronicler gives it. Henry VI. was only nine years old when, on November 6, 1429, he was crowned in Westminster Abbey, the youngest monarch ever anointed King of England. One William Gregory, subsequently (1451) Mayor of London, has described the event in a document preserved at the British Museum (Egerton MS., 1995, f. 175). He says:

Thenne the Archebyschoppe of Cantyrbury made a proclamacyon at the iiii quarterys of schaffolde, sayynge in thys wyse: 'Syrs, here comythe Harry, King Harry the V. ys sone, humylyche to God and Hooly Chyrche, askynge the crowne of thy[s] realme by ryght and dyscent of herytage. 'Yf ye holde you welle plesyd with alle and wylle be plesyd with hym, say you nowe, ye! and holde uppe youre hondys.' And thenne alle the pepylle cryde with oo voyce 'ye! ye!' Thenne the kyng went unto the hyghe auter, and humely layde hym downe prostrate, hys hedde to the auter warde, longe tyme ltyng stylle. Thenne the archelyscoppys and byschoppys stode rounde aboute hym and radde exercysyons ovyr hym, and many antemys i-song by

Unfortunately no detailed information is given as to those 'many antemys i-song by note.' But to continue Mr. Gregory's narrative:

And thenne the archebyschoppes wente to hym and strypte hym owte of hys clothys in to hys schyrte. . . . And thenne the byschoppe of Chester and of Rouchester songe a leteny ovyr hym. And the Archebyschoppe of Cantyrbury radde many colettys ovyr hym. Thenne the archebyschoppes toke hym uppe agayne and unlasyd hym and anoyntyd hym.

And so on, including the saying 'ovyr hym' of 'many hooly colettys.' Mr. Gregory also gives a full description of the coronation banquet, consisting of three courses, the bill of fare including 'a berys hedde, swanne, pygge in doory, cony, pecocke, egretys, larkys, chekynngs,' &c. Would that Mr. Gregory had recorded the music sung at the coronation with as much attention to details as the viands consumed at the banquet received. And what of the boy-king's digestive powers?

Thomas Tomkins (1586-1656), gentleman and organist of the Chapel Royal in 1621 and afterwards organist of Worcester Cathedral, was paid forty

^{*} Musik-Katalog der Bibliothek der Westminster-Abtei in London. Angefertigt von William Barclay Squire, M.A., F.S.A., F.R.G.S. Beilage zu den Monatscheften für Musikgeschichte. Jahrgang 35. 1903. [Leipzig: Breitkopf & Härtel.]



POETS' CORNER, WITH ROUBILIAC'S STATUE OF HANDEL IN THE UPPER RECESS ON THE RIGHT.

Photograph by Messys. S. B. Bolas & Co.)

KUM

nd er:

he ch he of in he is of

s,'
ly
st

of nt

both, 'is unknown; but Tomkins's 'Musica Sacra when Croft's setting of 'The Lord is a sun and Deo et Ecclesiæ Anglicanæ' (published in 1686, after his death) contains a setting of 'O Lord, musick, as a solemn conclusion of the coronation.' grant the King a long life,' which is indexed as Special interest is attached to the crowning of 'the coronation anthem.' 'Captain Cooke'-is said to have composed all his quartet of coronation anthems 'Zadok the the music for the coronation of Charles II. on Priest,' 'Let Thy hand be strengthened,' 'The April 23, 1661, but Henry Lawes composed a King shall rejoice,' 'My heart is inditing a good setting of 'Zadok the Priest' for that ceremony, matter.' The newspapers of the day furnish at which the diarists Pepys and Evelyn were both information as to the method of interpreting present. Pepys records 'so great a noise that I Handel's anthems. The Weekly Journal, or

shillings 'for composing of many songes against of Queen Anne-at which William Turnet's the coronation of Charles I. which took place on 'The queen shall rejoice' and Ieremiah Clarke's Candlemass Day, 1626.' Whether this payment 'Praise the Lord, O Jerusalem' are said to have was for sacred or secular coronation music, or been sung-to the ceremony attending George I.,

th

to

su the

Henry Cooke— George II., as for this ceremony Handel composed could make but little of the musique; indeed, it the British Gasetteer of October 7, 1727, says:

> Yesterday there was a Rehearsal of the Musick that is to be perform'd at their Majesties' Coronation in Westminster Abbey, where was present the greatest Concourse of People that has been known.

and Parker's Penny Post (which mis-spells Handel's name) of October 4, 1727,

Mr. Hendle has composed the Musick for the Abbey at the Coronation, and the Italian Voices, with above a Hundred of the best Musicians will perform; and the Whole is allowed by those Judges in Munck who have already heard it, to exceed any Thing heretofore of the fame Kind: It will be rehearfed this Week, but the Time will be kept private, lest the Crowd of People should be an Obstruction to the Performers.

The autograph scores of Handel's coronation anthems are preserved in the Royal Music Library at Buckingham Palace.* An organ was specially erected for the occasion and placed above the altar, and in the procession to the Abbey were the organ-blower, two sackbut players, and a performer on the double courtall. Dr. Boyce is said to have composed an octet of anthems for the coronation of George III., but he wisely declined to set 'Zadok the Priest,' on the ground that 'it would be presumption in him to attempt it after Mr. Handel.'

refers to 'rare music, with lutes, viols, trumpets, at the coronation of George IV. and William IV. organs and voices.'

To the George IV. ceremony Attwood con-When James II. was crowned—on St. George's tributed one of his best compositions, the



THE DARK CLOISTER. (Photograph by Mr. Thomas 1. Wright.)

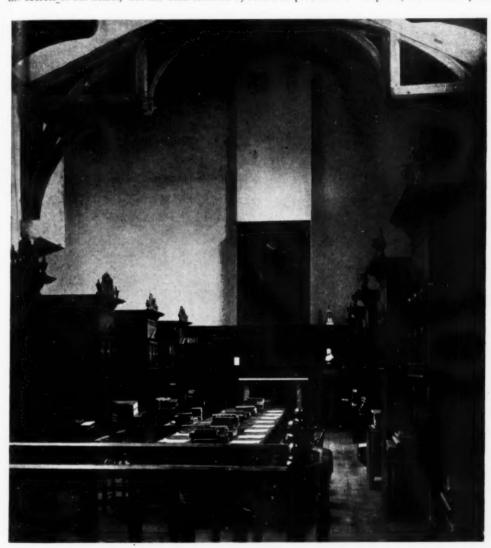
was lost to everybody'; on the other hand Evelyn Messrs. Attwood and Knyvett were the composers

Day, 1685, the year in which Bach and Handel anthem 'I was glad,' and for that of William IV. were born-the choir included Messrs. Purcell, he composed 'O Lord, grant the King a long Blow and Staggins. As basses these worthies life,' in the opening symphony of which he joined in singing Blow's anthems 'Behold, O God, introduced the tune of 'Rule, Britannia,' as a comour defender' and 'God spake sometimes in pliment to the Sailor King. There is no need to visions' and Purcell's anthems 'I was glad' and recapitulate what was said in The Musical Times 'My heart is inditing,' the last-named sung after of January, 1902, on the music at the coronation the crowning of the Queen. For the coronation of Queen Victoria, and a full and illustrated of William and Mary in 1689, Dr. Blow composed account of the coronation of King Edward VII. 'The Lord God is a sun and shield,' a full anthem, appeared in the issue of September, 1902. of which there is a copy in the Royal College of

Music Library. We may pass over the crowning of 'The King shall rejoice,' see The Musical Times of March, 1902.

sublime strains of Purcell's 'Thou knowest, Lord, the secrets of our hearts,' but has been touched by since its production. 'A poem, occasioned by the

If the funerals of English monarchs interred in 'Flatt mournfull trumpets' mean trumpets in a the Abbey are of less importance musically than minor key. 'This majestic movement,' says their coronations, there are some interesting things Dr. Cummings, 'is a splendid monument to the to record. No one who has listened to those memory of Purcell': no wonder that it has been



THE CHAPTER LIBRARY. (Photograph by Mr. Thomas J. Wright.)

the obsequies of Queen Mary II., is headed by Majesty Queen Mary II.,' contains this stanza: Tudway:

Thou knowest Lord ye Secrets of our Hearts. A Full Anthem sung at ye funerall Solemnity of Queen Mary 169\$ accompanied wth flatt Mournfull Trumpets. Compos'd by Mr. Henry Purcell; in Hon* to whose Memory the same Composition was perform'd ye year following at his own funerall, in Westminster Abbey.

their pathetic beauty. This anthem, composed for Magnificent Proceeding to the Funeral of Her late

Take next the humble Off'rings of the Quire, Who tho' their Notes are low, their Key no higher, Yet with a mournfull Symphony, take pains To imitate at least Seraphic Strains.

Part of the 'Magnificent Proceeding' consisted of 300 poor women walking 'four and four.'

e

0

n

d

er's ke's

lave

1.,

and ntal on. of sed the The boo nish ing or

1 e ells 27,

n

l's he m ed he ev ut le ve 1e ly 1e n rs 1e. g



ENTRANCE TO THE CHAPTER HOUSE FROM THE EAST CLOISTER. (Photographed specially for this article by Mr. Thomas J. Wright.)

Shadwell's 'The Libertine,' was directed to be a movement of the abdominal muscles.* played upon four trumpets, though it is conjectured that the piece was played upon four trombones. Here it is:

THE QUEENS FUNERALL MARCH SOUNDED BEFORE HER CHARIOT

MR. H. PURCELL.

A Funeral March composed by Purcell for the Another trumpet piece composed by Purcell for same occasion was discovered a few years ago by the same occasion is entitled 'Canzona. As it was the late Mr. T. W. Taphouse in the library of sounded in the Abbey after the Anthem.' It Oriel College, Oxford. This simple composition, is indicated to be played 'Tremulo,' which adapted by Purcell from a passage in his music to Mr. Morrow imagines to be a vibrato produced by scene in the Abbey on the occasion of Queen Mary's funeral must have been most impressive. The Lords were robed in scarlet and ermine, and the Commons in long black mantles. Before the corpse were borne the banners of England and France, Scotland and Ireland, while on the gorgeous coffin of purple and gold were laid the crown and sceptre of the realm. The whole of the Abbey-nave, choir, and transepts-was ablaze with innumerable wax-lights; and then a little robin-redbreast, which had found refuge from the snow-storm outside, again and again flew down and perched itself on the hearse, as if he, too,

aı

d

^{*} For a full account by Mr. W. Barclay Squire of these two funeral pieces by Purcell, with the music of the Canzona, see the 'Sammelbande' der Internationalen Musik-gesellschaft,' vol. iv, p. 225.

mourned for the Queen who had been so loved, and was now so much lamented. In less than eight months Purcell himself was consigned to his last resting-place in the Abbey of which he was 'chief musician.' The anthems he had composed for the Queen's funeral only a few months before were again sung, so that, as Dr. Cummings says, Purcell rehearsed and inaugurated his own dirge.

The funeral of William III., the husband of Mary II., was semi-private, and no anthem was sung, but Dr. Blow received the sum of 7s. 10d. for the services he rendered on that mournful occasion. For the interment of Queen Anne Dr. Croft composed his verse anthem 'The souls of the righteous,' which has never been printed. It was for the funeral of Queen Caroline, consort of King George II., that Handel composed his fine anthem 'The ways of Zion do mourn.' Dean Stanley refers to Queen Caroline as 'the most discriminating patroness of learning and philosophy that down to that time had ever graced the throne of England.' Handel was devotedly attached to deprived him of one of his best and kindest Edward V., in 1470-was born in the precincts

Queens Carolines Funeral,' and is inscribed 'S. D. G. G. F. Handel, London, Decembr 12, 1737.' At the funeral, which took place between six and nine o'clock in the evening, 'there was much confusion,' according to the Abbey records, 'the Psalms were not sung, and the Lesson was omitted. The choir attended 'in their proper Habits, with Wax Tapers in their Hands.' The rendering of the music is thus recorded in the newspapers of the day:

After the Burial Service was over, the fine Anthem, set to Musick by Mr. Handel, was performed by upwards of 140 Hands, from the Choirs of St. James's, Westminster, St. Paul's, and Windsor.-The Daily Gazetteer, December 19, 1737.

The fine anthem of Mr. Handel's was perform'd about nine. The vocal parts were perform'd by the several choirs of the Chapel Royal, Westminster Abbey, and Windsor, and the boys of the Chapel Royal and Westminster Abbey; and several musical gentlemen of distinction attended in surplices, and sung in the burial service. There were near 80 vocal performers, and 100 instrumental from his Majesty's band, and from the Opera, &c. —Grub Street Journal, December 22, 1737.

the Queen. Every note of 'The ways of Zion do While in this royalty region it may appropriately mourn' bears witness to the fact, and her death be mentioned that one King of England-



THE CHAPTER HOUSE. (Photographed specially for this article by Mr. Thomas J. Wright.)

Library at Buckingham Palace, is headed, in Chamber in 1413, has already been referred to. Handel's own writing, 'The Anthem for the There must not be much more than a mere

The autograph score of this sublimely of Westminster; the death of another English beautiful work, preserved in the Royal Music monarch, Henry IV., who died in the Jerusalem

or as It ch Dy 1e n e. d ie d e e e e e

kinship to the art, who have found their last resting places in Westminster Abbey and within its precincts. One naturally makes a beginning at Poets' Corner, so called because there, in the south transept, are buried Chaucer (died 1400), is George Fre Ben Jonson (buried standing on his feet), Edmund Spenser, John Dryden, and after them John Gay (of 'Beggars' Opera' fame), Dr. Johnson, David Garrick, Sheridan, Lord Macaulay, Browning and Tennyson. There are two grave stories told

Here Tyes YENRY PURCESS ESO Who left this Life Ind is gone to that Blefsed Flace Where only his Harmony obijt 2 j die Novembrs Anno Etatis suc 3) Annog Domini 1695

concerning 'Rare Ben Jonson,' who died in 1637, the famous and learned friend of Shakespeare and Bacon. It is said that, dying in great poverty, he begged '18 inches of square ground in Westminster Abbey from Charles I.' The other story is that upon being rallied by the Dean of Westminster about being buried in Poets' Corner, the poet replied: 'I am too poor for that, and no one will lay out funeral charges for me. No, sir; 6 feet long by 2 feet wide is too much for me; 2 feet by 2 will do for all I want.' 'You shall have it,' said the Dean, and thus the conversation ended. At the digging of an adjacent grave in 1849, the clerk of the works 'saw the two leg-bones of Ben Jonson fixed bolt upright in the sand,' a proof that he had

enumeration of the musicians, and others bearing been buried standing on his feet; 'and the skull came rolling down among the sand in the newly made grave. There was still hair upon it, and of

Not the least worthy occupant of Poets' Corner is George Frederick Handel, for, as Dean Stanley says, 'He who composed the music of the Messiah and Israel in Egypt must have been a poet, no less than a musician, of no ordinary degree. Therefore he was not unfitly buried in Poets' Corner, apart from his tuneful brethren. than three thousand persons of all ranks attended the funeral.' More than a century later, in the year 1870, the mortal remains of Charles Dickens were placed beside those of Handel, and when the grave of the great novelist was being prepared the grave-diggers came upon the red-velvet-covered coffin of the composer of the 'Messiah.' Under Roubiliac's fine statue of Handel is a bust of lenny Lind, and in the north transept is a memorial window to Vincent Novello.

In the north aisle of the choir are the burial places of five organists of the Abbey-Purcell, Blow, Croft, John Robinson (composer of the well-known double chant) and Samuel Arnold. Sterndale Bennett also rests in this Musicians' Aisle, which contains a tablet to Dr. Charles Burney, buried at Chelsea College, and a medallion of Michael William Balfe, buried at Kensal Green. In the opposite column is the tablet and inscription

placed above Purcell's grave.

The cloisters of the Abbey contain the graves of several musicians whose names are as familiar as household words. It may be convenient for reference to set them forth in tabulated form, the date after each name being the year of death.

CLOISTERS.
HENRY LAWES. 1662. Milton's 'Tuneful Harry.'
CHRISTOPHER GIBBONS. 1676. Son of Orlando Gibbons, and an organist of the Abbey.

(Both these graves are un-named.)
TER. 1679. One of the earliest concert-givers JOHN BANISTER. 1679.

in London.

HENRY COOKE ('Captain Cooke'). 1672. Captain in the IENRY COOKE (*Captain Cooke '). 1072. Captain in the King's army during the Civil War. Gentleman and Master of the Children of the Chapel Royal at the Restoration. Appointed in 1664 'composer of the King's private music for voices' at a salary of £40. Marshal of the Corporation of Musicians in 1670. He composed all the music for the coronation of Charles II., and a processional hymn performed at Windsor at the festival of the Knights of the Coster April 17. 1679. Garter, April 17, 1661. PELHAM HUMFREY.

ELHAM HUMFREY. 1674. Composer of the Grand Chant, and, in the opinion of Dr. Boyce, 'the first of our ecclesiastical composers who had the least idea of musical pathos in the expression of words.' Buried near the south-east door of the Abbey.

NORTH CLOISTER.

SIR JOHN HAWKINS. 1789. The historian of music. At his own request the gravestone bears only his initials 'J. H.'
MRS. CIBBER. 1766. Sister of Dr. Arne, and Handel's contralto singer, who first sang the contralto solos in the 'Messiah,' and for whom Handel doubtless wrote them.

On hearing of her death Garrick exclaimed : 'Cibber dead !

then tragedy expires with her.'

BERNARD GATES. 1773. 'Tuner of the Regals in the King's household.' A contemporary of Handel, whose oratorio 'Esther' was acted under Gates's care by the Children of the Chapel Royal, Gates being the Master of

of the TOH: H GEOL

Ab

REV

and

mi

WILL Ki Ar Muz for

H

fiv

W of by DR. an in

By

DR.

ROB THO V

TAM

Тон

(fest the

Wil prii life Ab key

But

SOUTH CLOISTER.

1.11.

of

ler

ley

no

ts'

288

ed

he

ns

he

ed

CT

of

al

al

11,

1e

d.

IS'

of

n.

m

of

lS

r

e

S

REV. LUKE FLINTOFT. 1727. Minor Canon of the Abbey, and the composer (or adapter) of the familiar and beautiful minor double chant associated with his name. (See p. 312 of the present issue for further details concerning him and the chant.)

JOHN PETER SALOMON. 1815. Violinist, and the friend of Haydn, for whom he (Haydn) wrote the twelve symphonies known as the 'Salomon set.

GEORGE EBENEZER WILLIAMS. 1819. An organist of the Abbey.

WILLIAM SHIELD. 1829. Master of the Musick to the King, and composer of many songs—'The Thorn,' 'The Arethusa,' 'The Wolf,' &c.

MUZIO CLEMENTI. 1832. 'The father of modern pianoforte playing.

WEST CLOISTER.

R. WILLIAM TURNER. 1740. A lay-vicar of the Abbey. He survived his wife, with whom he had lived for seventy DR. WILLIAM TURNER. years, four days only, and he bequeathed to each of his five children the sum of one shilling.

Rs. Ann Robinson. 1741. Daughter of the above William Turner and wife of John Robinson, an organist As a contralto singer Mrs. Robinson of the Abbey. was the original representative of Daniel in Handel's Belshazzar'; she also sang in other oratorios composed

Dr. Benjamin Cooke. 1793. An organist of the Abbey and composer of many beautiful glees, canons, &c. His monument has a canon, three in one by augmentation, intended by the author to be sung as an appendix to Byrd's 'Non nobis Domine.'

DR. THOMAS SANDERS DUPUIS. 1796. One of the best organists of his time.

ROBERT COOKE. 1814. Son of the above, and successor to his father in the organistship of Westminster Abbey.

THOMAS GREATOREN. 1831. An organist of the Abbey. A friend of the Prince of Wales, who once said to him: 'You, Greatorex, you need not obey the King, because you are a greater rex.'

JAMES TURLE. 1882. Organist of the Abbey for fifty years, is commemorated by a tablet erected on the wall of this cloister. Buried at Norwood Cemetery.

LITTLE CLOISTERS.

OHN WILSON. 1674. Possibly the 'Jack Wilson,' Shakespeare's tenor, and, if so, the first to sing 'Sigh no more, ladies.' The inscription on his tombstone is: JOHN WILSON.

JOHN WILSON d in musick here interred dyed February y 22 | 1673 | aged 78 years | 10 months and 17 days.

Consideration of the organs, organists, musical festivals, &c., must be deferred till next month. In the meantime it should not be forgotten that William Caxton, England's first printer, had his printing-press during the last fourteen years of his life (1477 to 1491) under the shadow of Westminster Abbey. His motto, 'Fiat lux,' gave Tennyson the key-note of his epitaph on the great typographist :

Thy prayer was ' Light, more Light, while Time shall last,' Thou sawest a glory growing on the night,

But not the shadows which that light would cast.

Till shadows vanish in the Light of Light.

DOTTED CROTCHET.

(To be continued.)

A PICTORIAL PUZZLE.

The authorities of the National Gallery have XVI. recently acquired and hung in Room (No. 2081) a picture by the celebrated French portrait painter, Hyacinthe Rigaud. The picture is labelled 'Lulli and his fellow musicians of the French Court.' It is an excellent work of art: all the details are painted with remarkable skill and finish, and there is no reason whatever to doubt that it is painted by the artist to whom it is attributed.

The dates of the birth and death of the painter are given on the frame as 1659-1743; those of Lully are 1633-1687. At the death of Lully, Rigaud had therefore attained his twenty-eighth year, so that chronologically it was perfectly possible for him to have painted the portrait of the musician. From the accounts of his life it appears that Rigaud went to Paris for purposes of study in the year 1681. He did not at once turn his attention to portrait-painting, in which he afterwards rose to such fashionable eminence that he acquired the inappropriate title of the French Vandyck, to whom his style has no resemblance.

The picture—a photograph of which, specially taken for this article, forms one of the Special Supplements to the present issue—consists of a group of five persons, all dressed with some magnificence, and wearing the flowing wigs of the period. All are musicians: three of them are represented holding flutes, while a fourth has a viola da gamba. The fifth occupies a position in the background, so that it is not possible to distinguish whether he has an instrument; he may be the composer of the music with which the table is furnished.

When it is claimed that one of these figures represents Lully, it is of course the eminent composer who is intended. For the general public he is the only Lully; his sons, although also composers, are practically unknown, and indeed to most students of musical history are little more than names. Five figures there are to choose from; we ask which of these the authorities have fixed upon as the representation of J. Baptiste Lully! When a man sits for his portrait the accessories selected are almost invariably those which typify his pursuits. venture to ask, therefore, is it at all conceivable that Lully would be represented as a player on a flute or the gamba when it is notorious that the violin is the instrument on which his skill as an executive musician depended! But as a matter of fact not one of the five personages represented bears the slightest resemblance to the well-known and very marked and characteristic features of the composer.

Two portraits especially are familiar to all who are interested in the musical history of that period. The first of these is that in an oval, engraved by the famous Edelinck, to which unfortunately no painter's name is attached; the other was painted by Paul Mignard, also in an oval, but on a larger scale, and engraved with almost equal skill by Jean Louis Roullet. This latter work is admirably

reproduced in heliogravure, although perhaps a masterpiece. On one of the books of music on little too black and heavy in the shadows, in the table one can read 'Trio de M. De Lab . . . Edmond Radet's interesting 'Lully, Homme d'affaires, Propriétaire et Musicien.' Paris, s.a. 4to. This reproduction and a fine copy of Edelinck's engraving are before me, and while they differ essentially in treatment, owing nothing to each other, the identity of the subject is absolute for the flute, it is written in the French fiddle clef,

and unmistakable, having no resemblance i.e., the G clef on the first line, and this was the whatever to either of the five persons depicted in practice followed by Lully in his opera scores, the picture by Rigaud. The question as to the The work is in the key of G, the F sharp being



From a portrait engraved by Edelinck.

been discussed, and it has even been claimed for the fourth line. The other part lying open is in Rigaud, but it appears that this artist, like our own the alto clef. Fétis gives the name of Michael de Sir Joshua Reynolds, kept a very careful record of Labarre as a flautist and composer, 1675-1743, his sitters, with the price received, and that this and this may very well be the name at the head of list contains no mention of the name of Lully. This absence equally disposes of the possibility that the younger Lullys may be here represented.

remarkable skill and detail. An ivory flute in the this can be consulted. If only one could look hand of the figure on the right of the picture is a through the list, it would probably be easy to

painter of the portrait engraved by Edelinck has repeated in the first space below the staff and on

It is to be regretted that M. Radet, while referring to the careful record of his sitters which I have said that the accessories are painted with Rigaud preserved, gives us no clue as to where

pul Th the con not had imr

ide

COL em wh mo tho Th

de

sev tha res me pos less list hau ear Ho esta wir cer of ' but Tac SOT the pra ver diff Fre nei any

mo title wea pes Wh a p the

> was I imp nec the Cro

tha

Dru

conjecture is, of course, hazardous, but a family eminent as flute players existed at that period which this picture may possibly represent. One, more distinguished than the rest, is well known to those who have traced the history of the flute. This was Hotteterre le Romain, whose 'Principes de la Flûte traversière' (Paris : Ballard, 1707) was several times reprinted, as well as being pirated by that arch-offender, Roger of Amsterdam. The researches of M. Carlez have proved that other members of the family occupied prominent positions as players on wood-wind instruments, no less than four of the name appearing in an official list, published in 1699, of the 'Douze grands hautbois et violons de la Grande Écurie.' The earliest known member of the family was Henri Hotteterre, born about 1610, who in 1650 was established in Paris as the principal maker of woodwind instruments. This excellent workman had certainly three sons, Louis, known as le Romain, of whom I have already spoken, Nicolas and Jean, but in addition there were two other Hotteterres, Jacques Jean and Martin; whether these were sons or grandsons of Henri is uncertain, but there were certainly five members of the family practising their art at the same time, and I venture to offer the suggestion, though with diffidence, that these are the musicians of the French Court which this picture represents, but one may assert with perfect confidence that neither of the five persons depicted can by any possibility be intended for Lully.

JAMES E. MATTHEW.

OLD-TIME MUSIC PUBLISHING.

Every subject has its antiquities, and music publishing is no exception to the general rule. The older musicians had not the facilities of the present generation for the issue of their compositions. Those who had made a name had not merely to hint to an eager publisher that they had such and such a work completed to ensure immediate publication and payment. Not even Mr. Handel himself could altogether escape from a subscription list, though he fared better than most of his contemporaries. Eighteenth-century title-pages and lists of subscribers reveal the wearisome time a composer must have had in pestering all and sundry to purchase copies. What would any of our noted musicians say to a personal application to buy a copy of one of their works? Yet Arne's 'Comus' was 'sold by the author at his house, 17, Craven Buildings, Drury Lane,' and Dr. Haydn's Six canzonettas was 'printed for the author and sold by him at 1, Bury Street, St. James.

Before the dawn of the 18th century it seemed the one required. that a great trade was capable of being opened anything that he did not steal,' acted the part of a

identify the subject of the picture. To make a up by the simple matter of supplying people at a cheap rate with exactly what they wanted.

Tom Cross, besides a ready wit, had a ready graver, and to him we certainly are indebted for the introduction of the sheet song; this was at the end of the 17th century. It was Cross who revived the almost obsolete art of engraving music, which up to his time had been mainly, save for a little harpsichord music, printed from movable type. His early work is delicately cut on copper, but the demand for 'single songs' was so great that he must soon have tried a cheaper and softer metal-most likely pewter. It is not necessary to repeat Dr. Blow's tirade against the single song with its 'False concords by Tom Cross engraven true.' single song for the first time in musical history gave the purchaser the chance of buying for a few pence popular lyrics from the latest opera or play, with its music and accompaniment, without being forced to purchase an entire collection.

The first edition of Grove's 'Dictionary' makes Cross two people, senior and junior; but it was the junior Cross who made such a mark in music engraving. Cross senior was in all probability a portrait engraver, 1646-1684 (see Walpole). The junior Cross engraved for musicians who published their own compositions-Purcell, Carey, &c .- and for the smaller publishers, such as Wright. He kept a shop for the sale of his single songs and other musical wares in Katherine Wheel Court, off Holborn, and subsequently near the Pound, Clerkenwell. But great as Cross was, and ready as he could be with his graving tool, he had not everything his own way. There had arisen John Walsh, a master mind in music publishing who would brook no rival. Henry Playford, a much more feeble man than his father, soon gave in to him and began to dabble in prints and pictures instead of working up the business his father had left to him. Walsh and his friend John Hare found (or got the idea from somebody) that steel punches used on the pewter upon which Cross was engraving gave a readier process of production. So they began to rival Cross's issue of sheet songs by this method, and Cross was constrained in a moment of anger to engrave at the foot of one of his sheets (in the writer's possession) 'Beware of ye nonsensical puncht ones; Cross, Sculp.' However, the 'nonsensical puncht' process became the most popular for music-printing, and to-day, simplified in printing by lithography, it remains as commonly used as ever.

The story of John Walsh (died 1736) and his son, also named John (died 1766), is too great a theme for me to enter upon here. The squabbles with Handel, the offer of twenty guineas for the copyright of the 'Messiah' indignantly refused, the parsimony of the elder Walsh, the fortunes they both acquired, are all on record. The elder Walsh had no scruples about boldly taking impossible to purchase a single song. It was continental publications and reprinting them, but necessary to buy a whole collection to obtain it is interesting to note that the robber was equally The ready wit of Thomas robbed. One Daniel Wright, of whom the hard Cross first saw this fault, and doubtless saw also words have been written that he 'never published

on

in

le

of

ch

re

k

to

c on

but

rme

mier

ough

clef.

the

ores.

eing

D. Wright, senior (there was also music pirate. a junior robber), who 'kept shop next the Sun Tavern at the corner of Brook Street, Holborn,' circa 1720-30, made direct copies of many of the title-pages and the titles themselves, and in fact made the same piracies on Walsh that Walsh had made on Henry Playford's 'Dancing Master.' Wright's delightfully curious and rare publications

are now a joy to the collector.

And so things musical jogged on in the 18th century much the same as they do to-day, only on a lesser scale and in a more personal The publisher frequently engraved the plates and helped in the 'pulling' of impressions. He sold the publication over the counter, and in the evening probably played an instrument at some place of entertainment. William Napier, a prominent publisher, for instance, played on the violin in George the Third's private band, and no doubt was courtly enough to be enchanted with Many of the the royal sawing on the violoncello. publishers were organists at the old City churches, and many also, like Clementi, Dussek, Corri, &c., were musicians of reputation. Others of less merit, however, filled up their leisure, like Joseph Dale, in the composition of harpsichord pieces and variations on popular airs. They always found

ready publishers in themselves.

With all the trouble of printing music sheets, it is an extraordinary fact that music was cheap. The later editions of the 'Dancing Master,' set up from type, 358 pages, were sold at 3s. 6d., bounda price which ever afterwards ruled for the thick collections of engraved country dances. The yearly dance books of twelve pages engraved were but sixpence. George Bickham published his engraved folio 'The Musical Entertainer,' 1737-38, at the rate of sixpence for four finely-engraved plates issued once a fortnight, and, cheap even as this was, he had to protest against 'another of this kind and upon the same principle which is published with large puffs and encomiums and not without scandalous reflections and disparagements of this,' 'Calliope,' another of the pictorial music books of the 18th century, but in octavo, was issued at 10s. 6d. per volume of 200 songs. The ordinary copyright sheet song of two or perhaps three pages was sold toward the end of the century, and also much later, for one shilling, and sometimes for sixpence. The paper was good and strong—hand-made, of course—and the three plates had each to be heated over a stove, the ink rubbed over the whole surface, wiped clean (save in the hollows of the engraving), placed on the press and the impression 'pulled' on the paper. This for each copy of the music, and do it as quickly as they could, the process had to be gone over again for each impression. Of course in this connection we have to realize that the purchasing power of the shilling was considerably greater then than it is now. The precise change in value is however a difficult matter to estimate.

plate. Heptinstall in 1690 had either invented or introduced the 'new tied note,' in which for the first time in musical typography the tails of the quavers were joined. William Pearson a few years Walsh publications. He copied Walsh's pictorial later also made improvements. Cutting the whole in wood had been tried but with indifferent success. When Henry Fougt, said to be a Laplander, came to England about 1767, he set up a workshop in St. Martin's Lane, and attempted to show the English the road that they had been feeling for for so many years. His improvements in music typography were great, and as the surface printing from type is done so much more readily than from an engraved plate, he was enabled to offer his folio songs at one penny per page. But the English printers and engravers would have none of Fougt. and he soon left our inhospitable shores, turning over his plant to R. Falkener, who for a year or two attempted to stem the tide with the same penny-a-page price. Who was that daring individual who first marked the music-sheet at 45, when he was prepared to ask no more than 25., and to take even 15. 3d.? I think he must have had some cheap-jack ancestry. The plan was quite worthy of Dr. Marigold. In the early years of the 19th century George Walker proclaimed, even in the pages of the London Directory, that he was 'publisher of music at One wonders whether he had doubled half-price. the price before he had halved it!

A very distinguishing mark of 17th and 18th century music was the elaborate pictorial designs on the title-pages. The frontispieces by Gaywood and Hollar to some of the Playford publications are delightful. The elder Walsh, mean as he is said to have been, in his early time did not spare the engraver's art. There are some fine artistic frontispieces and title-pages to be found among his issues. Some of these title-pages were used for later publications: the original title was cut out of the centre of the ornamentation and a fresh one engraved to be printed in the blank space. Thus the ornament did for many books. those days the public was accustomed to look for well-engraved ornament on its music. Engravers such as Bartolozzi were employed, and James Gillray first commenced his work with the graver in music titles. The specimen signed by Gillray which the writer possesses is a restrained piece of ornamental work, and does not promise the daring things in caricature which rendered Gillray so

famous in his own particular line.

FRANK KIDSON.

The foundation-stone of the new St. James's Hall was laid on April 20 by the Lord Mayor (Sir William P. Treloar), Dr. W. H. Cummings and Sir Thomas Brooke-Hitching (Mayor of Marylebone) taking part in the ceremony. The building, which is announced to be opened in October next, will occupy the site where St. Paul's Church, on the west side of Great Portland Street, formerly stood; thus it will be but a few yards from the house, in the same street (now No. 103), in which Weber died in 1826, and near the site of the Many attempts had been made to get over the house (now 79 and rebuilt) where Mendelssohn lodged tiresome method of printing from an engraved during his visits to London in 1829, 1832, and 1833.

Fron VOYC

12 trac hom thou Roa han for Mr. Roy 1690 con

No

plac

lavo

Her

mar

ado stay visit beco easy at I Wh Sch Bell sug who cou

May T beer and to t Saci visit sinc in I inste date

hon grac a sh reso shor Eli Soc

favo

whe

Occasional Motes.

d or

the

the

cars

hole

cess.

ame p in

the

for

usic

ting

rom

lish ugt,

ning

or

ing

45.,

25.

lan

rly

ker lon

at

led

Sth

ns

od

ns

is

ire

tic

ng

ed

ut

sh

e.

In

ok

rs es

er

lV

of

g

0

11

n

0

d

n

Such was old Orpheus cunning
That sencelesse things drew neere him,
And heards of beastes to heare him,
The stock, the stone, the oxe, the asse, came running.
MORLEY! but this enchaunting
To thee, to be the Music-God, is wanting,
And yet thou needst not feare him;
Draw thou the shepherds still and bonny-lasses,
And enuie him not stocks, stones, oxen, and asses.

From Thomas Morley's 'First booke of Balletts to five voyces' (1595). The lines are probably by Michael Drayton.

Purcell and Hertfordshire. Can any connection be traced between the great composer and the little home county? Let us suggest a possible link, even though it be a slender one. On the Great North Road, between Potters Bar and Hatfield, is the tiny hamlet of Bell Bar. 'A choice Collection of Lessons for the Harpsichord or Spinnet, composed by the late Mr. Henry Purcell, organist of his Majesties Chappel Royal, and of St. Peter's, Westminster'—issued in 1696 by Mrs. Purcell after her husband's death—contains a piece, the first of Suite VII., headed

Almand. Very slow. Bell-barr.

No other piece in the collection is named after a place, therefore this particular Almand is specially lavoured. Upon referring to a contemporary map of Hertfordshire, dated 1676, we find the place not only marked, but in the same form of spelling as that adopted by Purcell, 'Bell-barr.' May not Purcell have stayed in this pleasant district? or may he not have visited my Lord of Salisbury at Hatfield, and thus become acquainted with Bell Bar? It would be quite easy to suggest a pretty story. Purcell travelling along the Great North Road: coach breaking down at Bell-barr: forced rest at the village inn—now the White Swan—sketch of Almand, after the manner of Schubert: finished on return home: piece named Bell-barr, the scene of its composition. Anyhow, the suggestion is made with all due deference by one who knows well the spot and the surrounding beautiful country.

From THE MUSICAL TIMES of sixty years ago-May, 1847.

THE 'ELIJAH' OF MENDELSSOHN.—This great work has been produced in London under the direction of its Author, and has created an excitement which is highly creditable to the musical feeling in London. We are indebted to the Sacred Harmonic Society, at whose invitation Mendelssohn visited London.—He has been a member of their Society since the time of their first performance of his St. Paul, in 1837, on which occasion the Society used the large room, instead of the small one, an important step in the history of their gradual rise and success. From this time may be dated the firmer hold which the Society has held on public favor, and it was on a repetition of St. Paul in 1844, when conducted by the Author, that HER MAJESTY first honored the Society by her presence. This honor was graciously repeated at the performance of Elijak on the 23rd. It would be impossible in our confined space to give even a short analysis of a work which is replete with the highest resources of the musical art. The work will, we hope, be shortly published, although no time is yet announced. The Elijah has been given by the Manchester Hargreave's Society; it is to be done in Birmingham; and is announced for the 28th and 30th of April, in London.

In these days of luxurious railway travelling, when speed goes hand in hand with comfort, it is difficult to realize the conditions of transit sixty or seventy years ago. The Musical World of October 7, 1841, contains some information on this point:

Presto Movement.—Signor F. Lablache sung at Newcastle-upon-Tyne, on Monday evening, the 20th ult., and on Wednesday morning, the 22nd, he was chanting at a concert at Tunbridge Wells (having rested one night in London), a distance exceeding three hundred miles.

To-day, or rather to-night, a vocalist could sing at a Newcastle evening concert, leave the city at 11.20 p.m., sleep in the train, arrive at King's Cross the next morning at 5.50, partake of breakfast, and reach Tunbridge Wells at the hour of 8.50 a.m. Even allowing for the large going trains on the Southern lines—thirty-four miles in two hours!—the 'Presto movement' of Lablache's day becomes a veritable molto adagio compared with the delightful travelling, night or day, by the splendid train service on the East Coast Route.

Easter Vestry Meetings have recently been held in various parts of the country, when matters concerning the ecclesiastical interests of the parish have been discussed and settled. At some of these annual gatherings church organists are appointed or reappointed, as, for instance at Rye exactly half a century ago. The Musical Remembrancer for June, 1857, records the proceedings in these inn-teresting words:

Rye. Easter Meeting. The annual vestry was held on Tuesday, the 14th inst., in the vestry room; the Rev. H. Cooper (vicar) in the chair, Mr. G. S. Butler and Mr. W. H. Chatterton were appointed churchwardens, and the meeting then adjourned to the Red Lion Inn, when, having re-assembled, Mr. Butler proposed the re-appointment of Mr. Charles Thomas as organist of the church and superintendent of the fire-engine at a salary of £25. Carried unanimously, and Mr. Thomas thanked the meeting for its support.

The reason why the offices of church organist and fire-engine man should be held by the same person is not at first sight obvious, but a moment's reflection will show the advantage of such an arrangement, for whenever Mr. Thomas wanted to be absent, he could easily arrange for the fire-engine to play upon the organ.

The writer of the article 'Oratorio (modern)' in vol. iii. of the new edition of 'Grove's Dictionary of Music and Musicians' says (p. 487) that the recitative 'Deeper, and deeper still' ('Jephtha') 'has no sort of connection with "Waft her, angels," which is now usually quite illegitimately tacked on to it.' While the first part of the sentence is perfectly true, the use of the word 'now' seems to imply that the coupling of the above recitative and air is a modern practice. As a matter of fact the custom can be traced back to, at least, the year 1782, when at the Concert of Antient Music on March 11, Thomas Norris sang 'Deeper, and deeper still' and 'Waft her, angels' in succession. Therefore it is quite possible that Handel himself may have authorized the coupling which, with other oratorio matters in England, seems to have incurred the displeasure of the Oxford contributor to the new 'Grove.' It may be of interest to mention that, at the Antient Concert of March 16, 1791, Michael Kelly sang 'Deeper, and deeper still' and, immediately following, the air 'Open thy marble jaws, O tomb'!

Sheffield has certainly taken time by the forelock in the publication of the outline programme of its 1908— not 1908th—musical festival. This document, issued as early as eighteen months before the great event, contains two features of unusualness: (1) The rehearsal days are to be intermingled with the morning and evening concerts; and (2) the absence of works specially composed for the occasion. The choral works-in the interpretation of which Sheffielders so greatly excel—include, in the order of performance, Elijah (Mendelssohn); The Beatitudes (Franck); Te Deum (Berlioz); The Kingdom (Elgar); Sea-Drift, for solo baritone, chorus and orchestra (Delius), its first performance in England; Manzoni Requiem (Verdi); New Suite from the opera La Nuit de Noël (Rimsky-Korsakoff); Selection from Act 3 of Die Meistersinger (Wagner); St. Matthew Passion (Bach); and Choral Symphony (Beethoven); in addition, a group of choral works which embrace compositions by Palestrina, Cornelius, Strauss, Brahms, and the magnificent motet, Praise ye the Lord, by J. S. Bach. Although the instrumental selection has not yet been completed, the following compositions have already been chosen: Till Eulenspiegel's merry pranks (Strauss); Symphony in D, Hafiner (Mosart); Pianoforte concerto in B flat minor (Tchaikovsky); and Concerto in E for solo violin, strings, and organ (Bach). Mr. Henry J. Wood, as in 1902, is the conductor of the Festival, and Dr. Henry Coward retains his bonoured place of chorus-master, a position he has so worthily held from the very beginning of this important music-making.

Cassell's Magazine for April contains an interesting article by Mr. Ben Hayes entitled 'Professor Sevcik's life story.' As the teacher of Miss Marie Hall, Jan Kubelik, Kocian, and other violinists more or less famous, Prof. Sevcik has made a great reputation. That he is not tied to his fiddle-strings, so to speak, and values the healthful pastime of a long walk with its invigorating accompaniment of fresh air, is recorded under the heading 'Labour and recreation.' To quote from the article:

'I always take a holiday on Thursday and Sunday. On other days I work from early morning—sometimes from eight o'clock—until noon, and again from six till nine in the evening.

'You keep a good part of the day to yourself! No doubt you need a long rest after the morning's fatigue.'

'I never rest. I take long, solitary country walks every afternoon.'

'In such weather as we have had lately?'

'In all weathers,' answered the Professor. 'Snow, frost, fog, and rain do not exist for me. I despise and ignore them. I start out determined to go over a certain amount of ground, giving myself some point, which I must reach, and never give up until I have arrived at it. Then I turn back and walk contentedly homewards. I am out generally three or four hours. It is always well to have an object in view. If one does not really exist, we must invent one, and work towards it. Life without an object—real or imaginary—is stagnation, a living death. It is necessary sometimes to cheat oneself—although it is not advisable to extend this practice to the cheating of others.'

Pedestrian exercise is not only beneficial to health, but he who walks may think; and as he breathes the fresh air of heaven his mind becomes enriched and his physical vigour stimulated for future effort.

One of the London newspapers, in recording the proceedings of laying the foundation-stone of the new St. James's Hall, caused Dr. Cummings to say that the company 'were standing within a few yards of the place where Faber composed *Oberon*.' 'Faber' is good!

The Jubilee of the first children's concert given at the Crystal Palace under the auspices of the Tonic Sol-fa Association is to be celebrated at Sydenham on June 29. The arrangements will include a great concert on the Handel orchestra of 5,000 juvenile certificated singers, a great concert of adult singers with full orchestral accompaniment, and a choral and sight-singing competition. A medal will be struck to commemorate the Jubilee, and a special feature of the celebration will be the honouring of Tonic Sol-fa veterans and pioneers, and the recognition of their past and present work in the cause. Mr. T. H. Warner, 30, Gunton Road, Upper Clapton, is the secretary of this Jubilee festival.

Mr. Watkin Mills has been singing with his usual success in a performance of Handel's 'Belshazzar' given by the Handel and Haydn Society of Boston, Mass. The Boston Herald gave a long and amusing account of the 'rendition'—to use the word in vogue 'on the other side'—of the oratorio, one of its most entertaining features being the headlines:

SING "BELSHAZZAR" FIRST TIME IN HUB.

Handel and Haydn Society of Boston Give Handel's Oratorio in Symphony Hall.

POWERFUL TEMPERANCE LECTURE SET TO MUSIC

Neither the Pomp nor Fervor of the Biblical Occasion in Composer's Work.

Here is a specimen of Transatlantic criticism:

The one air that really interested the audience last night, the one air that had melodic and dramatic significance, was that in which Gobrias moralizes over the 'drunken revels' and 'loose disorder' of the Babylonians. The text is worth quoting:

Behold the monstrous human beast Wallowing in excessive feast!

No more his maker's image found,
But self-degraded to a swine,
He fixes grov'lling on the ground
His portion of the breath Divine.'

This air was sung by Mr. Mills with the fervor of a prohibition tract. Never was there a more appalling disclosure of the deeds of the Demon Rum. Yet the audience smiled and was not shocked. On the other hand, its thirst was not quickened by Belshazzar's songs in praise of wine and his cries for still another bowl.

As regards the choral portions of the oratorio and the 'temperance address' we are told that:

The choruses were sung effectively, but there were too few of them. Possibly 'By Slow Degrees' would have been still more effective if the figure beginning 'And every step he takes' had been sung at a little faster pace. But the singing of the chorus and Mr. Mills' temperance address were the conspicuous features of the performance.

The City Press of April 13 contains the following interesting information: 'On their retirement from the City Police on pension, Sergeants Stainer and Goss have been presented by their colleagues with gold watches.' The conjunction of these names is something more than a coincidence, for Organists Stainer and Goss both retired from their conducting duties within St. Paul's Cathedral, as Sergeants Stainer and Goss have done from their beats outside the sacred edifice.

Keet Not conti Th strive advas stam well. Engl will were estab still essen woul than close

Chris

art.

appre

also

musi

67

respective Mississusp great arguinter antervocathat ever

intel

and jeun perf Moz Lord beer consis n pict dand

in II Be vers

E

by to New direct E audit apple fact tends town

deg of I on

art,

orat

'The Jew in Music' is discoursed upon by Miss A. E. Keeton in the April issue of the *Contemporary Review*. Not the least interesting portion of the article is contained in the following extract:

en at

Tonic

m on

great

enile

gers

and

ck to

ol-fa

their H,

sual

zzar'

ston.

sing

nost

The more enlightened and cultured Jew has invariably striven to nationalise himself, and at each stage in his advancement he has endeavoured to eradicate all that could stamp him as the son of a separate people. He can equally well, and with astonishing facility, become French, German, English, Russian, and in the same manner Jewish musicians will be found to belong closely to the country in which they were born, or have happened to live longest. Meyerbeer established French grand opera upon the lines which it still follows. Offenbach bequeathed to the Parisians an essentially French basis of operetta. No cultivated listener would ever mistake the music of Saint-Saëns for any other than French nationality. Mendelssohn wrote oratorios most closely in sympathy with the ultra-Protestant phases of the Christian Church. . . Rubinstein, although in theory he constantly inveighed against any barrier of nationality in art, nevertheless produced much music far more easily appreciated by Russian than by foreign audiences. It was also thanks to his untiring sense of patriotism that the musical stature of Russia rapidly grew to, and has in some respects out-distanced, the art standards of Germany.

Miss Keeton goes on to say that 'If a suggested suspicion of the Jew floating round so many of the greatest composers be open to discussion and argument, no such doubt exists in connection with the interpreters, the re-creators of music. A study of the antecedents of the most prominent pianists, violinists, vocalists, or conductors, past and present, will show that we may easily accept an average of eight out of every twelve as of Jewish blood. In this connection the Jew's peculiar suppleness, both emotional and intellectual, has stood him in good stead.'

A trio of great classical masters, Haydn, Mozart, and Beethoven, have figured upon the stage. 'La jeunesse d'Haydn' is the title of an opera by Hetzel, performed at Paris in 1846, and 'A scene from Mozart's life' is the title of an operetta by G. A. Lortzing, which, produced about 1830, has frequently been given in Germany. Beethoven, however, has been the hero of several stage works; and this, considering the various romantic episodes in his life, is not surprising. Herman Schmid's 'Beethoven, a picture drawn from life, with music, singing and dance,' of 1873, does not appear to have been produced; but one by Henri Heinemann, entitled 'Beethoven and his nephew,' came out at Brunswick in 1903. Le Ménestrel recently mentioned a drama 'Beethoven,' by Walter Schinz, written in French verse, in five acts, respectively entitled Giuletta, Thérèse, La Solitude, Frère Jean and La Fin. From the few details given there seems to be much maudlin sentimentality in it.

Elgar's oratorio 'The Apostles' was performed by the New York Oratorio Society, supported by the New York Symphony Orchestra, under the composer's direction, on March 19. The *Brooklyn Eagle* says:

Elgar's oratorio is great music. It impressed the big audience that heard it in Carnegie Hall last night. If applause was not clamorous it was because of this very fact of impressiveness. . . There is a reverence, a tenderness and a gentleness that are restorative of the holiest traditions of art. . . The choruses are sweeping, and toward the last are wrought into climaxes, superb in their art, solemaly splendid in their meaning. . . Elgar's oratorio, sung both with animation and reverence, betokens that the divine fire still burns on our altars; and there are altars.

Sir Edward Elgar has had conferred upon him the degree of Doctor of Music by the Western University of Pennsylvania: the ceremony took place at Pittsburg, on April 13.

LADY VIOLONCELLISTS AND ONE IN PARTICULAR.

The lady violoncellist of to-day has her prototype in the fair performer on the viola-da-gamba of olden times. In this connection Leonora Baroni (born about 1610), Dorothea v. Ried, in the first half of the 18th century, and our countrywoman, Ann Ford, afterwards Mrs. Thicknesse, who died in 1824, are names of those who excelled as players upon the beautiful old-world instrument. But in looking for one of the earliest lady violoncello players we must avoid the far distant past and seek her in the time within living memory.

On Christmas Eve, 1827, there was born at Paris a violoncellist virtuosa named Elise (Lisa) Cristiani, or Christiani. She became a pupil of Benazet, and made a great sensation on her first appearance in public at a concert given at the Salle de Herz on February 14, 1845, when she was seventeen years old.



MISS LISA CRISTIANI. (From an engraving in the possession of Messrs. W. E. Hill & Sons.

So great was her success at this and other concerts that her parents wished her to undertake an extensive concert tour. Accordingly she visited Vienna, Linz, Ratisbon, Baden-Baden, Hamburg, and Leipzig. At Hamburg she created so much enthusiasm that her portrait was eagerly sought after, doubtless that which is reproduced above.

Miss Cristiani appeared at the Gewandhaus Concert, Leipzig, conducted by Niels W. Gade, on October 12, 1845, when she played an Adagio and Bolero by Offenbach, a Romance by Donizetti, and an arrangement of Schubert's 'Ave Maria.' The Allgemeine musikalische Zeitung, in a highly favourable notice of the young lady's performances, referred to the novelty of a lady violoncellist, which had an interest beyond mere novelty, and that 'the expectation of witnessing an ungainly performance was quite disappointed.' The fluency with which she overcame the greatest difficulties, the beautiful, noble, and singing tone which she drew from the instrument, no less than the strength and endurance of her playing, entitled her to be ranked among the best of violoncello virtuosi. Her beautiful features also were eulogised, and in all respects her success was complete. A few

he

ne

SS

eer days later she gave a concert of her own at the Gewandhaus, on which occasion a quartet of Haydn's (or Beethoven's)—the accounts differ in this respect—was played by Ferdinand David, Joachim (then a boy of fourteen), Niels W. Gade, and Grabau. Carl Reinecke also 'assisted' the fair violoncellist by playing a pianoforte arrangement (probably Liszt's) of the first movement of Hummel's Septet.

The Signale of that time has an amusing paragraph, in which Miss Cristiani's name is mentioned. It begins 'Soapbubbles—a true picture of virtuosity,'

and continues :

The Bayerischer Hof [Leipzig] is veritably an artists' hotel. A few days ago a very unusual concert might have been heard there. Vivier vociferously blew, in four parts, his chromatic horn, letting off round and square soaphubbles. Next door the Italian soprano Pergetti sang 'Di tanti palpiti.' In a room further on the amiable French lady Lisa Christiani played a trio for three 'cellos on one 'cello. Opposite one heard the inspired troubadour Rudolph Willmers playing on a grand pianoforte, with English mechanism, and grappling with his Tarantella furioso. In the adjoining room Signora Alboni sang the drinking-song from Lucrezia Borgia, with champagne accompaniment of the best brands; and through all this cacophony might be heard the voice of Miss Helen Dolby solemnly singing 'God save the Queen'!

Mendelssohn was so much struck with the talent of Miss Cristiani during her visit to Leipzig that he composed and dedicated to her his 'Romance sans paroles' for violoncello and pianoforte (Op. 109). This melodious little piece, published after the composer's death, was first played in England—if, indeed, this was not its earliest public performance anywhere—by Signor Piatti at the Monday Popular

Concert of March 30, 1868.

After having held a court appointment at Copenhagen, Miss Cristiani visited Russia. There she carried out the idea of making her talent known in a country that European artists had not then visited, with the result that she was the first to give public concerts in Siberia and Kamtschatka. Thence she intended to proceed, for the same purpose, to the wilds of the Caucasus. Naturally of a frail constitution, she fell a victim to the rigours of the climate and died, of cholera, at Tobolsk, Siberia, towards the end of 1853, at the age of twenty-six. The violoncello on which Miss Cristiani played was a beautiful instrument made by Stradivari in 1700. It ultimately, through Messrs. W. E. Hill & Sons, passed into the possession of the late Mr. Charles James Oldham, of Brighton—he died on January 24 last—who bequeathed it, with other valuable instruments, to the British Museum.

Thirty years had passed away before another lady violoncellist appeared at the Gewandhaus Concerts in the person of Louise Wandersleb, who played at the concert of November 11, 1875. At the Paris Conservatoire a lady violoncellist, Mlle. Jaurés, born at Paris in 1831, was a prize-winner in 1850 and 1851. Since that time, up to the year 1900, there have been nine other players so distinguished at that institution. A Mlle. Plateau, 'Laureate du Conservatoire Bruxelles,' played at the Crystal Palace Concert of October 11, 1873, but no lady violoncellist has yet appeared at the

concerts of the Philharmonic Society.

Those who are interested in the development of British art will be glad to learn some particulars of a highly-gifted girl violoncellist who is to make her first public appearance at Queen's Hall on May 29, assisted by the Queen's Hall Orchestra, conducted by Mr. Henry J. Wood. The second daughter of Colonel J. H. C. Harrison (late) R.E., Miss Marian Beatrice Harrison, was born at Roorkee, N.W.P., Mr. W. E. Whitehou girl violoncellist will t fourteen years old. She is the second of a quartet of all success attend her.

daughters, all of them musical, her eldest sister, May, having already successfully appeared as a violinist. As a baby of two years Beatrice showed a marked interest in the violincello: at the age of five she began to learn the violin and pianoforte, and two years later (aged seven) passed the examinations of the Associated Board in both these instruments, As soon as she had sufficiently grown she began the study of the violoncello at the age of nine, using from the first a full-sized instrument. Before six months had elapsed she passed the Preliminary Examination of the Associated Board with honours—Sir George Martin, the examiner, remarking that she had 'a wonderful gift.'

Miss Beatrice Harrison was only ten-and-a-half years old when she achieved the remarkable feat of winning the gold medal of the Associated Board at



MISS BEATRICE HARRISON.
(Photograph by Mr. C. Vandyk, Gloucester Road.)

the Senior Local Examination, gaining absolutely full marks, and moreover against nearly 4,000 competitors, male and female, from all parts of the Empire!

In the history of the Associated Board the only other child ever thus distinguished was her eldest sister May, who obtained the same honour for violin-playing at about the same age. Miss Beatrice Harrison was made a special Exhibitioner at the Royal College of Music, where she is a pupil of Mr. W. E. Whitehouse. The career of this gifted girl violoncellist will be watched with interest. May all success attend her.

July, with Hand Alm migh Alm of the when reserved distriction for the conficulty of the conficulty of

A (circulation accordance) estiming the taker It is open found to the taker It is open found to

And 'Alm Pluto

9

char com that rese 'Ali fron has seco

It

BACH'S INDEBTEDNESS TO HANDEL'S ALMIRA.

ister,

as a

ved a

five

tions

ents,

from

nths

ation

orge had

-half

at of

It was pointed out in THE MUSICAL TIMES of July, 1906, that Bach must have been well acquainted with the early 1704 'Passion,' generally attributed to Handel. It may easily be shown that Handel's opera 'Almira' (1705) was also very well known to Bach, as might indeed have been anticipated, for in Germany 'Almira' seems to have been the 'Dream of Gerontius' of the opening decade of the 18th century. Except when both draw from traditional sources, thematic resemblances between Handel and Bach seem to be extremely rare, so that resemblances to 'Almira,' not distributed sporadically over Bach's works, but confined to a few only, and occurring in clusters, cannot possibly be the result of accident.

A cluster found in the cantata 'Wachet, betet' (circa 1716) will be first examined. Of this cantata, according to Spitta, Bach seems to have formed a high estimate, as he revived it several times in later years. In the opening chorus (C major) he seems to have taken an unusual view of his text, 'Watch and pray.' It is set as though it were a reveille. Here is the opening of the voice-parts in the chorus, where are

found the main features of the movement:



And here are parts of the opening symphony of the 'Almira' air (C major, p. 64*), 'Ob dein Mund wie Pluton's Rachen,' bars 2-4:



It will be observed that the resemblances here, though palpable, are only such as must occur by chance from time to time. But an entirely different complexion is put upon the matter by the discovery that the second section of the same chorus has also a resemblance to the immediately preceding air in 'Almira,' 'Svenerò, svenerò' (p. 63). In the example from Handel's air the opening theme of the first bar has been joined to the essential continuation in the second, to save space, and for the same reason the

quotation represents Bach's repetition at the second bar. Reference to the originals will show that this procedure is quite legitimate:



In Handel's air the last 'division,' one of exceptional violence, runs as follows:



Now in Bach's immediately succeeding recitative, after a few bars of the ordinary type, a long 'passagio' on the word 'Freude' (Joy) arrests attention. This word is an almost unfailing signal to Bach to be expansive—his 'teeming joys,' like those of King Duncan, 'wanton in fulness'—but this is quite abnormal, the sudden joy of an earthquake, taking this curiously similar form:



If the resemblances thus far, occurring just where they occur, could be accidental, at least Bach's ensuing air ought to have no similarity to anything in 'Almira.' Yet this is not the case. The A minor aria of the cantata 'Wenn kommt der Tag?' is remarkable, not only for wide upward stretches in the bass, but for the frequent and unusually long-continued concurrence of a 3-4 voice-part with a 9-8 bass. The opening and principal phrase is this, the small notes representing a variation at bar 7:



Now in 'Almira' there is only one A minor aria (p. 17). This is noticeable, not only for the large downward sweeps in the bass, but for the frequent concurrence, to an extent perhaps unprecedented in Handel, of a 4-4 voice-part with a 12-8 bass. And this is the opening and principal phrase:

The next resemblance would, if standing alone, furnish to many judges a certain proof of interdependence. The six-note theme of Bach's succeeding soprano air (E minor), a theme which is 'echoed,' is much praised by Spitta; he quotes it as it stands in

elv

000

he

nly

est

in-

he

of

ed

^a The pagination references in 'Almira' are to those of the German Handel Society's edition.

bar 26, where it is exhibited most clearly. Bach constantly introduces slight variations, and I shall therefore add to the quotation from Bach's voice-opening a variation, and the bass continuation in the second bar, derived from the passage from which Spitta selects his quotation:



In 'Almira' again occurs, over the same bass, a very similar 'echoed' theme, 'Chi sa, mia speme' (E minor: soprano, p. 45). But as Handel happens to have introduced a modification of the same idea later on as a bass song (C minor, p. 84), I quote by preference from this, as the theme is identical with that of Bach's. This is bar 9, the repetition of the voice-part after the conventional false start, DC in the theme, however, being here substituted for the simple C of bar 9, since they occur in Handel's first statement of the theme in the voice-part:



It will be observed that the bass is by no means obvious, involving as it does the marked collision of the final note (E or C) with the passing note (F or D).

After a short recitative and chorale we find in Bach's cantata a tenor air of which this is the opening and principal theme:

Five pages after 'Gönne nach den Thränen-güssen' is found in 'Almira' a tenor air (p. 89), of which this is the opening and principal theme:

In both Handel and Bach the theme occurs frequently in the instrumental part, and in both it is often followed at once by a repetition a fifth higher.

This practically unbroken series removes, then, all reasonably possible doubt that Bach was acquainted with 'Almira,' and selected themes from its pages. It will be unnecessary, therefore, to quote systematically hereafter; it will be enough to select a few instances.

Here is an air (C minor) found in 'Almira' (p. 40), 'The lips perforce say No, the heart's free impulse Yes':



In the first air of Bach's 'St. John' Passion, the opening words express the same contrast between 'bondage' and 'freedom,' and we find that Bach has chosen the same method of treatment, the 'bondage' being expressed by a bass theme repeated sequentially, while the expression of 'freedom' is given to the voice. The themes, however, are different. But the connection of this 'Almira' air with the well-known cantata 'Ich hatte viel Bekümmerniss' (My spirit was In the first in heaviness), 1714, is very interesting. In the first two notes of the voice and the succeeding bass we find the theme of the great opening C minor chorus of the cantata; the constant figuring of the bass (2) in the air suggests the repetitions a note higher in the chorus, to introduce which persistently, however, Bach has changed the time from 3-4 to 4-4. At exactly the same quaver Handel's voice-part and Bach's soprano part drop a fifth—(gezwun)-gen Nein (das Herz)— (Bekümmerniss) in mein (em Herzen). The downward sequential continuation is illustrated at Bach's bar 31, &c., the abbreviations being necessitated by the 4-4 instead of 3-4:

res

du

the

1 31

and

mie

me

Ra

Scl

in

stra

Th

WO

wh

uno

por

att

dra chi 'B

'H

and

the

tho

Ba att rec

res

Co

all

He

wis

of

(I

res

-gi

WO

six

als

the

las

ve

CO

for

ve

im

the

in

of

cu

m

of



In the second cheerful section of the chorus we find again Handel's '(frei)willig Ja' reappearing as 'Meine Seele,' and constituting the important feature of Bach's theme:



At the first statement, here quoted, Handel's order is reversed, but in the subsequent entries it is restored. Apparently, however, this was not the first occasion on which Bach had derived a theme from this air. In another cantata, 'Unsist ein Kind geboren,' believed to have been written somewhat earlier, the first chorus, A minor (after an instrumental concerto), has this theme:



Nor can there be any doubt here, for after an aria comes a second chorus, 'Ich will den Namen Gottes loben,' which commences like a duet, and is palpably like the duet 'Ich will gar von nichtes wissen' (pp. 37-39), which stands separated only by a short recitative from the above air 'Der Mund spricht zwar.' That the intervening cantata aria 'Dein Geburtstag ist erschienen' was itself suggested by a duet near the end of 'Almira,' 'Mein Betrüben muss verschwinden' (p. 113), will only be clear when the dialogus or duet in 'Ich hatte viel Bekümmerniss' has been closely compared with this 'Almira' duet, with the immediately preceding air 'Ich brenne zwar' (p. 112), and with the number immediately preceding the air, the duet 'Spielet, ihr blitzenden' (p. 110). Bach has commenced with modifications of the two opening phrases of the air, Handel's bold opening leaps of a sixth or a fourth being reserved till later on in the dialogus. He has, then, with less than his usual sense of congruity, branched off into a charming phrase derived from the

most striking phrase of the duet 'Mein Betrüben,' reserving, however, like Handel, a slight turn which considerably enhances the beauty till the end of the (Handel's close is obviously intended-notice the bass and the violin accompaniment-to be a variation of the earlier phrase.) Bach's middle section, and the tenor air 'Erfreue dich' (Rejoice, O my spirit), which has in part the same words as this middle section, are mainly based on the opening melody for tenor of the duet (p. 110). The close of Bach's tenor air with the words 'verschwinde, du Schmerze, is rather more pointed than Handel's corresponding phrase, but it is found (in the minor) in the second section of the air 'Der Himmel wird strafen' (p. 73), with the words 'verborgene Tücke.' The voice in this 'Almira' air follows on with a very bold and striking, though simple, passage, with the words 'verstören, verkehren, versehren, verheeren.' From this passage the theme of Bach's final chorus, which succeeds the tenor air, with the words 'Lob und Ehre,' &c. (Praise, and honour, and glory, and power) seems to have been derived; note the heavenly length' to which the little iterated figure attains in each movement. Attention may also be drawn to the resemblances between the bass (the chief feature) of the middle section of the tenor air 'Bäche von gesalznen Zähren' (Fast my tears) and the bass of 'Vollkommene Hände' (p. 26); between 'Harre auf Gott' (Hope thou in God) and 'Zürne was hin' (p. 21); between 'dass er meines Angesichtes' (For he is the help of my countenance)-theme and counterpoint—C minor, and 'Chi più mi piace' (p. 11, first two voice-phrases), C minor; and between the chorus 'Sei nun wieder zufrieden' (Now again be thou joyful), G minor, and the G minor chaconne

It was the resemblances between 'Almira' and Bach's 'St. Matthew' Passion, which first directed my attention to the subject. Leaving out of account recitatives, chorales, and the treatment of chorales we find another practically unbroken series of slight resemblances in the first part of the Passion. Compare the arioso 'Trinket Alle daraus' (Drink ye all of it), and the following air, 'Ich will dir mein Herze schenken' (Lord, to thee my heart), with the above-mentioned duet 'Ich will gar von nichtes wissen,' especially the ritornello (p. 39); the response of the chorus in 'Ich will bei meinem Jesu wachen' (I would beside my Lord), C minor, oboe solo, with the response of the oboe in Gönne nach den Thränen--güssen,' C minor, oboe solo (p. 84); the tied minor sixth in the theme of 'Gerne will ich mich' (Gladly would be enduring), G minor, with the tied minor sixth at the same point in the theme of 'Move i passi,' also G minor (p. 60), and the general resemblance of the theme of the 'Thunder and lightning' chorus with that of 'Der Himmel wird strafen' (p. 69). In the last case the words in each movement invoke heaven's vengeance on the false traitor; in each case they consist of five lines of the same metre, the third and fourth lines being respectively 'verstören, verkehren, versehren, verheeren, dein zeitliches Glück 1 ('Almira'), and 'zertrümmre, verderbe, verschlinge, zerschelle, Mit plötzlicher Wuth' (Passion).

The 'Almira' air is the longest and one of the most important in the opera, so that the resemblance of words could hardly fail to strike Bach, and influence the style of his treatment.

That 'Gönne nach den Thränen-güssen' was fresh in Bach's recollection might in any case have been suspected, since later on in the Passion we find one of these extremely rare 'echoed' themes with the curiously similar opening words 'Können Thränen meiner Wangen' (If my tears).

Of greater interest, however, is the comparison of 'Erbarme dich' (Have mercy, Lord, on me) in

the Passion with 'Geloso tormento' ('Almira,' p. 28). Here are the opening bars of the 'Almira' air after the introductory symphony. To the oboe part additions have been made, derived from the symphonies, and this has necessitated the transposition of the last notes by an octave. The second voice-phrase has also been omitted for the sake of clearness:



As is usual with Bach the melodic skeleton is here so much ornamented with variations from time to time that quotation is made difficult. Bar 39 seems to exhibit it in the simplest form:



Handel's air is in the da capo form, and Bach's may for practical purposes be regarded as such, as the general scheme of the third part is the same as that of the first. The scheme in both arias, after the introduction, is :- (a) A section of four bars ending on the dominant chord; (b) At the beginning of the fifth bar a new phrase, formed on the tonic ninth, quickly reverting, however, to the first section, with slight modifications. Handel compresses this into four bars, but Bach, who repeats the whole of the first section, In neither aria is this tonic ninth phrase takes six. repeated before the repetition in the third part; A four-bar section, in which the predominant descent of a fourth is treated sequentially. Handel gives this mainly to the voice, Bach to the instrument. Apparently Handel's voice-part at the end of bar 4 of the quotation supplied a hint for this section in Bach. Of course the treatments are enormously different.

Bach's symphony being two bars the shorter, the movements start level again at the second part. Handel's sixth bar is quoted:

Now at Bach's sixth bar we find also the same somewhat rare modulation to the supertonic minor, effected moreover in a manner almost identical. Bach's crotchet leading note, taken by the instrument, fails to rise, and the voice-part hurries down to the bottom, like the shameless stone of Sisyphus:



That this should have happened by accident is beyond all reasonable probability. Handel adds a few bars more, but Bach proceeds at once to the third part.

25

y,

n

t

A sidelight is thrown on this last example by the cantata 'Liebster Gott' (When will God recall my spirit?), believed to have been written before the Passion. The first air in this cantata, 'Was willst du dich' (And why art thou, my soul, so fearful?), has a decided likeness both to the Passion and the 'Almira' airs, though on that ground alone a positive assertion would be hardly justifiable. This air is succeeded, however, after a short recitative, by another aria, 'Doch weichet' (Yet silence). Spitta suggested that the theme of this was derived from one in an opera by Lotti, 'Alessandro Severo.' But it has an equally strong likeness to the theme of 'Ich will euch verdammen,' eight pages farther on in 'Almira' (p 36), and the curious resemblance of opening words removes all doubt as to the real origin. In 'Almira' removes all doubt as to the real origin. In 'Almira' the 'former flames' are directed to vanish (weicht); and in the cantata on the 'foolish vain cares' is enjoined a like disappearance (weichet). I quote the themes in each case, the upper notes in Bach's theme representing the slight variations in the instrumental form:

No. 21. 68 1 3 8 5 5 8 5 6 8 5 dam - men, ihr vor - i - gen Flam-men, weicht im-mer, weicht im-mer da - hin



It will be noticed how the semiquavers at the end of Bach's theme recall Handel's semiguavers, and similar semiquavers occur frequently in Bach's accompaniment. On the precise importance or significance of these phenomena it is not worth while to venture an opinion.

P. ROBINSON.

Church and Organ Music.

CLERICAL CHANT COMPOSERS.

Clergymen, even dignitaries of the Church, have contributed to the song of the great congregation. The Archbishop of York and Bishop Turton are names that will be recalled in connection with hymntunes, and a long list could be given of rectors, vicars, and others whose compositions are to be found in all hymnals irrespective of denomination. In regard to clerical chant composers this brief survey naturally and chronologically begins with a dignitary of the Church in the person of the Very Rev. Henry Aldrich, Dean of Christ Church, Oxford, from 1689 to 1710. Born in 1647, Dean Aldrich was a man of considerable attainments—a good scholar, architect, and musician. He not only cultivated music with ardour and success, but 'as dean of a college and a cathedral he regarded it as a duty, as it undoubtedly was in his case a pleasure, to advance the study and progress of Church music.'
The splendid music library which he formed he bequeathed to his college. Two morning and evening services (in G and A) and a large number of anthems can be placed to his credit as a clerical composer. His catch, 'Hark the bonny Christ Church bells,' is well known. He afterwards wrote, and used to sing, a Greek version of this catch. The Dean was an in a folio book published by John Playford, entitled

inveterate smoker, and another of his catches in praise of smoking is so constructed as to allow every singer time for a puff.

Dean Aldrich's well-known single chant, assigned to the 20th morning of the month in the Cathedral Psalter, made an early appearance in print, if not for the first time, in a scarce collection entitled:

Fifty | Double and Single | Chants | being the most Favorite | as Perform'd at | S. Paul's. Westminster and most of the Cathedrals in England. | Price 2s.

London | Printed for C. and S. Thompson at No. 75 | St. Paul's Church Yard.

This collection is probably one of the first, if not the first, ever published in England, and the year of its issue may be assigned to 1769 or 1770. The Dean's



DEAN ALDRICH. (From an engraving, after Sir Godfrey Kneller, in the collection of Mr. John S. Bumpus.)

chant is thus given in the above book, wherein all the chants are printed in vocal score, with alto and tenor clefs, and without accompaniment:



Our next cleric was a minor canon of Westminster Abbey, the Rev. Luke Flintoft by name, who died in His previous appointments were priest-vicar of Lincoln Cathedral, vicar at Worcester Cathedral, gentleman of the Chapel Royal, and Reader in Whitehall Chapel. Flintoft's beautiful minor double chant appears to have been an adaptation from a tune

· Psal Parts 1671. himse A. L

The o in the

On that c

who p Here and c excell He co for th long print Tune Selec [1791

De

the c (1728 the c Willia and o Mr. I by th anthe and I

Cure

Parts on the Common Tunes to the Psalms in Metre.' himself, appears as follows:



The notes which form the chant are:

lise

ger

led ral

for

its

The earliest known appearance of the chant itself is in the 'Fifty Double and Single Chants' above referred Here it is:



One of the most beautiful minor single chants is that composed by the Rev. William Felton (1713-1769), who passed the last twenty-eight years of his life at Hereford Cathedral as vicar-choral and sub-chanter, and custos of the vicars choral. Mr. Felton was an excellent performer on the harpsichord and organ. He composed and published three sets of concertos for these instruments, and 'Felton's Gavot' was for a long time highly popular. His chant appeared in print in 'Sacred Harmony: A Collection of Psalm Tunes, Ancient and Modern . Together with a Selection of Chants, &c. By R. Harrison': vol. ii. [1791] in the following form:



Devotional and melodious in the highest degree is the chant composed by the Rev. Phocion Henley (1728-1798). At Oxford he spent much of his time in the cultivation of music in company with his friend, William Jones, afterwards rector of Nayland, Suffolk, and composer of the tune 'St. Stephen's.' In 1759 Mr. Henley was presented to the rectory of St. Andrew by the Wardrobe of St. Anne's, Blackfriars. His anthems and chants (two volumes) appeared in 1798, and he composed a set of six hymns entitled 'The Cure of Saul.' This good man met with his death Organs were very much neglected in those days, an instance

Parls on the Common Tunes to the Psalms in Metre. through a fever caught while visiting a sick parishioner. His chant, one of the best of double chants, also The tune, a common metre, by John Playford appeared in Thompson's collection, where it is thus noted, including the 'consecutive fifths':



The foregoing quartet of clerical chant composers does not exhaust the subject, to which we may return on some future occasion. One feature of interest in this excursion is a comparison of the first appearances of standard chants, and the editorial changes they have undergone-for better, for worse-in the course of time.

THE ENGLISH ORGAN OF A HUNDRED YEARS AGO.

At the meeting of the Musical Association held on April 16, Dr. W. H. Cummings in the chair, Dr. C. W Pearce read an interesting paper on the above subject, of which the following is a summary.

Dr. Pearce remarked that perhaps no musical instrument had been subjected to greater constitutional changes during the last century than had the English organ-in the various directions of size, compass of keyboards, character of stops and methods of controlling their use and, last but not least, its system of tuning. Changes were still being made, even to the extent of affecting the uniformity of those 'playing arrangements,' which the Royal College of Organists endeavoured to regulate, systematize, and settle more than a quarter of a century ago. It was an open question if the organ was now being developed upon logical and artistic lines as a musical instrument, deserving a separate and individual existence of its own, or whether it was daily becoming a merely servile and therefore a degraded mechanical imitation of the orchestra. The English organ of the first decade of the 19th century, although a comparatively small instrument, had a character of its own and was in many ways admirably adapted to fulfil the one great purpose of its existence, the accompaniment of the human voice.

The lecturer said he had been materially assisted in making his retrospective survey by two manuscript accounts of organs, one written by Mr. Henry Leffler, between the years 1800-10, and the other by Mr. J. W. Billinghurst, late Vestry Clerk of St. Margaret's, Lothbury, dating from the year 1850 onwards. He had also derived considerable help from several conversations with Mr. F. W. Jardine, our

oldest living English organ-builder. Attention was first drawn to the comparative sizes of English and foreign organs as they existed a century ago. The largest English organ then was that in Christ Church, Spitalfields, built by Bridge in 1730; this had thirty-four stops, but no pedal board nor pedal pipes save a 'drum' pedal. St. Paul's Cathedral and York Minster organs boasted of twenty-seven stops each, Canterbury had twenty-four, and so on; and of the cathedral organs then in use, sixteen had no pedals, and eight had no swell organs, in spite of the fact that pedals were common in Germany at least three centuries before the period in question, and that the swell had been invented and applied by Jordan to the organ at St. Magnus Church, London Bridge, as early as 1712. Swell shutters were only just coming into use, so that the 'nag's head' was very much in evidence at that time.

being given of an instrument built in 1695 remaining in its original condition for more than 170 years. The variation in original condition for more than 170 years. the compass of keyboards a century ago was truly remarkable; these differences were explained and accounted for by the

The old pedal-boards were then fully described, and omparisons drawn between the pedal measurements of Dr. Edward Hodges, of Bristol (1827), and those of G. P. England (1801), J. C. Bishop (1829), Groves (1850), Hill (1854), and the Royal College of Organists (1882). The tardy introduction and development of 'pedal pipes' was duly commented upon, and Dr. Pearce described at length the various tonal characteristics of the stops of the period, dealing successively with manual 'doubles,' diapasons and flue-work, flutes, mixture-work, and the cornet The last-named was stated to have been introduced with the view of strengthening the treble of the full organ; its employment as a solo stop was an abuse. At this point the note middle C was sounded on a five-rank cornet, put together for the occasion by Mr. Alfred Kirkland; the tone was by no means unpleasant. The lecturer said there was a popular fallacy that before the time of Henry Willis, if not afterwards, all reed-stops had (or have) that peculiar quality of tone usually associated with the frying of sausages. That was a great mistake. Byfield's reeds at Doncaster Parish Church had been described by a contemporaneous writer as full of beauty and brightness, and many other opinions were quoted in support of the view that all old reeds were not bad. Mr. Kirkland produced and sounded a reed pipe by Snetzler which had still a good quality of tone. Couplers were rare luxuries a century ago, quanty of tone. Couplers were rare fuxuries a century ago, and the organists of those times were to be congratulated on the fact that the word 'stop-control' was not then invented; the registering was wholly eclectic. The pitch of organs was shown to have varied; but the tuning was universally that of 'unequal temperament.' Dr. S. S. Wesley's extraordinary and inconsistent views on tuning were duly commented upon.

Some very interesting examples were given of builders duplicating a favourite case design—Renatus Harris, Avery, Byfield, Snetzler, and Gray, amongst others. These old case-designs were greatly to be preferred to the fashion of case-designs were greatly to be presented as the fifty years later, when the external appearance of organs resembled a row of unadorned stove-pipes planted on the top of the meanest possible wainscot. Dr. Pearce remarked of the meanest possible wainscot. Dr. Pearce remarked that there could be no reason why an organ should be offensive to the eye as well as to the ear. It was a monstrous shame that an organ-builder should be turned loose in the aisles of a mediæval cathedral and be allowed to spoil the architectural beauty of ancient buildings. The late Canon Jebb's well-known aversion to overgrown cathedral organs—fit only for the 'larbarous crash of Nebuchadnezzar's festival '—was quoted in the hope that musical opinion might be brought to bear upon the senseless extravagance and eccentricity of the up-to-date organ.

A discussion followed the reading of the paper, in which the Chairman, Messrs. Thomas Casson, H. H. Statham, James Wedgwood, T. L. Southgate, and others took part.

ST. GEORGE'S SCHOOL, WINDSOR CASTLE.

The Easter term issue of the St. George'. Magazine-an interesting periodical issued in the interests of Sir Walter Parratt's choristers-contains a brightly-written account of 'A visit to Novello's,' contributed by Master G. W. Daman. On February 20 Mr. G. S. Fowler, one of the w. Januar. On Feducaty & Mr. G. S. Powler, one of the assistant-masters of the School, took five boys 'up to London to see Novello's printing factory.' The printing and bookbinding departments, the machine rooms, &c., visited by the Windsor party are capitally described. The inspection finished with a Buszard tea which Messrs. Novello had provided for their chorister guests in the Board-room, whereunto, records the young chronicler, 'I can safely say that we all did full justice.' The account concludes: 'We got back just in time for choir practice, and thus ended the nicest outing we have ever had in an Easter term.'

Spohr's 'Last Judgment' and 'Calvary,' and Stainer's 'Crucifixion' have recently been performed at Calvary Church, New York, under the direction of Mr. Lacey Baker, organist and choirmaster.

The organ in St. Andrew's Hall, Glasgow, has been rebuilt by Messrs. Lewis & Co., Limited, to the following specification prepared by three experts chosen by the Corporation—Mr. Thomas Berry, of Glasgow, Mr. David Steven, of Dunfermline, and Mr. T. H. Collinson, of Edinburgh.

Mr. 1. H. Coll	inso	n, or Ed	undurgn.				
	C	HOIR ORGA	AN (10 stops).				
		Feet.				F	cel
Bourdon		16	Gemshorn				4
Violin diapason		8	Piccolo	**			2
Dulciana		8	Vox humana	(enc	losed	in a	
Flauto traverso		8	swell-box)				8
Lieblich gedact	0.0	8	Clarinet (enc				
Lieblich gedact		4	box)	**	**	**	8
	Gi	REAT ORGA	AN (18 stops).				
Double open diapas	on	16	Viola				4
Bourdon	0.0	16	Twelfth	* *	**	2.0	3
Open diapason (larg		8	Fifteenth		*3		2
Open diapason (sma	11)	8	Mixture (5 ra			11	-
		8	Sesquialtera (**	-
Rohr-flöte		8	Double trum	et			
Hohl-flöte	2.2	., 8	Trombone	**	8.9	+ x	
Octave		4	Trumpet		**	**	8
Flute harmonic	0.0	4	Clarion	0.1			4
	Sv	VELL ORGA	N (17 stops).				
Bourdon		16	Fifteenth	**			2
Open diapason		8	Dulciana mis			nks)	
Spitz flöte		8	Mixture (4 ra	nks)			-
Viol de gambe		8	Contra fagott	0			26
Voix célestes		8	Horn		* *	2.81	8
Flauto dolce		8		**	**	- *	8
Octave	0.0	4	Oboe	**	**	**	
Suabe flöte		. 4					
Nazard		28					
	Se	DLO ORGAN	(16 stops).				
Contra viola		16 1	Flute harmon	ic			4
Harmonic flute		8	Piccolo		* *		
Vox angelica		8					
Unda maris (tenor C)	8	Orchestral ob	ne:			8
Viole d'orchestre		8	Corno di bassi				
Voix célestes (tenor		8	Contra tuba	**	r.v.		
Concert flute		8	Tuba			**	8
Concert flute		4	Tuba clarion				4
	$p_{\rm E}$	DAL ORGA	N (14 stops).				
Double open diapaso					44		8
Great bass		16	Violonce ¹ lo				
Open diapason		16	Grave mixture				
Dulciana		16	Trombone				
Sub bass			Contra fagotto				
		10	Trumpet			* X	
Octave		8					4
Mar	nual c	ompass, Co	C to $C = 6t$ not to $G = 32$ not	es.			
		Court	ERS.				

Couplers.	
Choir to pedal.	Swell unison off.
Great to pedal.	Swell to great sub-octave.
Swell to pedal.	Swell to great octave.
Solo to pedal.	Solo to choir.
Choir to great.	Solo to great.
Choir sub-octave.	Solo to swell.
Choir octave.	Solo sub-octave.
Swell to choir.	Solo octave.
Swell to great.	Solo unison off.
Swell sub-octave.	Solo to great sub-octave.
Swell octave.	Solo to great octave.

Tremulant to choir by pedal. Tremulant to swell by pedal. Tremulant to solo by pedal.
Balanced crescendo pedal over entire organ.
Balanced crescendo pedal for swell organ. Balanced crescendo pedal for solo organ. Lever pedal for choir reeds.

Five composition pedals to act on pedal stops, and by drawing a knob operate on some of the great organ key touches.

Four composition pedals to act on swell stops.

KEY TOUCHES (50).

Eleven to choir organ, five for couplers with on and off movement. Thirteen to great organ, eight for couplers with on and off movement. Thirteen to swell organ, five for couplers with on and off movement. Thirteen to solo organ, four for couplers with on and off movement.

INTERCHANGEABLE COMBINATION PEDALS (8). Two for choir and pedal organ.
Two for Great and pedal organ.
Two for solo and pedal organ.

The manual reeds, the mixtures, and small scale stops are mostly made of tin, the remaining metal work is of spotted metal. The lowest 13 pipes of Great double open diapason and Pedal open diapason are made of zinc.

The pitch is French diapason normal C 517'3 at 57 degrees Fahrenheit.

Tubular pneumatic action throughout.

The wind is generated by three of Melvin & Sons' high-pressure

Pro neces echoo Schoo Durh organ Mr. portr: ninety gaine there that t them. pleasur than h

master and th T. T. of the good re Mr. testimo and a office (lanuar as orga a salar

> as assi Exhibi exhibit

> said th

had res

Park. Withye Fund Southy Mende cathed Richar

As D College on Ap membe one of Dr. Guilmi

Mr. Scherze Mr. Vewca. Mr. J. Mr. and fug Mr. Sonata Mr. sympho Mr. Altrino Mr. March, Mr.

modera Mr. Newcas C. Fro Mr. Mansfie Mr. ieens

Price E -Wols

York E Mr.

Provi has recently been furnished-if, indeed, proof be neces try-of the good work done in cathedral choir schools, at the recent prize-day at York Minster Choir Two choristers have matriculated in music at Durh in University, one of whom has been appointed organ of the Garrison Church, York. An ex-chorister, P. Anderson, has already made his mark as a portrast painter, and the report stated that 'no less than ninety successes in various public examinations have been gained during the past four years by the choristers, and there have been no failures.' The Dean, who presided, said that the occasion was one of 'unmixed satisfaction to all of blem. During his long life at York he had had many pleasures, but none had afforded him greater satisfaction than his connection with the choir school. Later on he said that during the past few years the conduct of the boys had resulted in 'a season of unmixed sunshine.' The head-master of York Minster Choir School, Mr. G. A. Scaife, the organist and master of the choristers, Mr. T. T. Noble, are to be heartily congratulated on the success of their efforts, and so are the choristers for being boys of good report.

Mr. William Vinnicombe has been presented with a testimonial—an illuminated album containing an address and a cheque for £77 15s. 6d.—on his retirement from the office of organist at Holy Trinity Church, Exmouth, which he has held for upwards of thirty years. Born at Exeter, January 7, 1835, Mr. Vinnicombe commenced his career as organist at Dunsford Church at the age of thirteen with a salary of £20 a year. Two years later he obtained a post as assistant-organist at Wandsworth, and during the Great Exhibition of 1851 he was engaged to show off organs then exhibited under the roof of the huge glass-house in Hyde Park. After holding the organistship of Spalding Church he returned to his native county, first as organist of Withycombe and then at Holy Trinity, Exmouth.

The annual festival service of the Queen Victoria Clergy Fund (Southwark Diocesan Branch) will be held at Southwark Cathedral on May 6, at 7.30 p.m., when Mendelssohn's 'Come, let us sing' will be sung by the cathedral choir, under the direction of Dr. Madeley

As part of a scheme for spreading the interests of the Royal College of Organists among its members, Dr. F. J. Sawyer, on April 20, lectured at Manchester before the northern members, his subject being the interesting and important one of 'An organist's voluntaries.'

ORGAN RECITALS.

Dr. M. J. Monk, Truro Cathedral-Third sonata,

Mr. Alfred Hollins, First Presbyterian Church, Belfast -Scherzo, Turner.

James M. Preston, Heaton Presbyterian Church, Newcastle-on-Tyne (Dedication of new organ, built by Mr. J. J. Binns) —Air with variations in A, W. T. Best.

Mr. H. London Pope, St. Laurence Jewry—Passacaglia and fugue on the name Bach, *Hans Fährmann*. Mr. G. Bernard Gilbert, Public Hall, Canning Town—

Sonata in F, Silas.

Mr. C. E. R. Stevens, St. Mark's, Jersey—Scherzo symphonique, Fricker.

Mr. D. Henry Maxfield, St. John the Evangelist's, Altrincham—Marche triomphale in E., Callaerts.

Mr. R. H. Turner, Town Hall, Portsmouth-Triumphal March, Dudley Buck.
Mr. Fred Gostelow, St. Stephen's, Walbrook—Melodie,

York Bowen.

Mr. R. Sharpe, St. Mary's, Southampton—Allegro moderato, E. J. Hopkins.
Mr. W. G. Whittaker, Heaton Presbyterian Church, Newcastle-on-Tyne—Fantasia in C and Finale in B flat, Franck.

Mr. C. E. Blyton Dobson, Primitive Methodist Church, Mansfield—Spring song, *Hollins*.

Mr. W. Bertram Collingwood, Dutch Reformed Church, Queenstown, Cape Colony (Opening of new organ, built by Price Bros., of Cape Town and Bristol)—Cantilene in A flat -Wolstenholme.

Mr. G. A. Jones, Hoylake Congregational Church-Marche Triomphale, Lemmens.

Mr. Peter Le Sueur, St. Paul's, Erie, l'ennsylvania-Allegro scherzando (Op. 37), Otto Dienel.

Mr. W. Taylor, St. John's United Free Church, Galashiels—Canzona, Wheeldon.

Mr. Enos J. Watkins, Richmond Hill Congregational Church, Bournemouth—Variations on a theme of Handel's,

Mr. W. Paget Gale, Knox Church, Dunedin, New Zealand—Scherzo in A flat, Bairstow.
Mr. Claude l'. Landi, Methodist Church, Sherbrooke,

Mr. F. G. Shuttleworth, Kensington Chapel—Barcarolle,

Wolstenholme. ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS. Mr. W. E. Lindridge Belderson, St. Saviour's Church,

Westcliff-on-Sea. Mr. E. Binns, Shenley Church, Hertfordshire.

Dr. William Boggiss, Reading Minster. Mr. George H. Court, St. Alfege Church, Greenwich.

Mr. Alfred J. Dye, Parish Church, Woodbridge. Mr. Louis F. Goodwin, Crouch Hill Presbyterian Church.

Mr. William F. Wright, Church of the Holy Trinity, Hastings.

Mr. William Coleman (bass), Manchester Cathedral. Mr. S. W. Hase (alto), Manchester Cathedral.

Correspondence.

THE AUGUST MANNS MEMORIAL.

SIR,—At the first meeting of the Committee of the August Manns Memorial Fund, held on March 22, Sir A. C. Mackenzie in the chair, Sir C. II. H. Parry, Dr. W. H. Cummings and others attending, the question of the form the Memorial should take was carefully considered. The establishment of a scholarship for conductors was proposed; but however appropriate this might seem, the Committee were of opinion that the preliminary training of conductors was already in considerable measure provided for in the music schools, and that the cost of doing anything more distinctive in this direction would entail a greater expense than seems to be They therefore sought for some less ambitious supposed. They therefore sought for some less ambitious and more satisfactory alternative. It was suggested that a suitable and really beneficent act would be the creation of a Fund (to be called The Manns Benevolent Fund) to assist talented but necessitous students in any branch of music to complete their studies.

I have now to ask all musicians and music-lovers desirous of joining the general committee of the Manns Memorial Fund to send their names and donations to me at 309, Oxford Street, as we are anxious to publish a first list of subscribers at an early date. - Faithfully yours,

F. CORDER, Chairman of the Society of British Composers.

HANDEL'S BOOKCASE.

SIR, - The Illustrated London News for October 22, 1842, p. 377, contains a wood-cut of Handel's bookcase, bequeathed by Dr. Ireland, Dean of Westminster, to his friend Mr. by Dr. Ireland, Dean of Westminster, to his friend Mr. Brownsmith, lay-vicar of Westminster Abbey, and organist of St. John's Church, Waterloo Road, The bookcase contained sixty-seven volumes of Handel's compositions, in the handwriting of his amanuensis, Christopher Smith, including thirty-seven operas, twenty-two oratorios, and miscellaneous compositions. The pedigree of the bookcase and its contents is given, and it seems to be satisfactory. Mr. Brownsmith, who will be remembered as organist of the Sacred Harmonic Society and of the Handel Festival in its early days, died on September 14, 1866. What became of the bookcase and the books after Mr. Brownsmith's death?

[The Handel bookcase and its contents were purchased from Mr. Brownsmith by Mr. H. Barrett Lennard, of Hampstead, at whose death his son, Mr. Francis Barrett Lennard, presented the bookcase and the books to the Fitzwilliam Museum, Cambridge. - ED. M. T.]

been

the

Derts

y, of

and

Feet.

... 8 ell.

· 4 · 23 · 2

.. 16 .. 8 .. 8

s) -

. 4

16

nob

ent.

ire

it.

Reviews.

A short cantata for children. Humpty Dumpty. H. Walford Davies.

[Novello & Co., Ltd.]

Composers, from Bach downwards, have shown the humorous side of their nature, and who would decry Beethoven because of his unbuttoned moods. Dr. Walford Davies, hitherto regarded as a serious composer, has followed a good example in his latest published work 'Humpty Dumpty.' Having a mind to write something for children, Dr. Davies could not have done better than select an old nursery rhyme, and to wed his muse to that of 'Lewis Carroll.' His 'short cantata'—which, though it is entirely free from dumps, has plenty of Humpty Dumptiness in the music-consists of a Prelude, four short settings of the old nursery rhyme, and part of the famous scene between Alice and Hungty Dumpty from 'Alice through the looking-glass.'
The dedication to 'those who chance to sing it' is followed by the dramatis persona thus described:



also four other soloists and a chorus (large or small).

To the Prelude—'during which groups of children may enter'—succeed four musical versions of the Humpty Dumpty ditty, each setting being preceded by a recitative, e.g.

(Recit. Solo) Have you settings to perform of this noble song? (Chorus) We have.

Whereupon the soloist recitatively replies:





Here the joke is obvious, and the soloist immediately sings:



and, we may add, delightfully tuneful-he has done wonders with the pianoforte accompaniment by the wealth of realistic and humorous touches. 'The dialogue of Humpty Dumpty and Alice' is admirably done, all sorts of devices, many of them as droll as the words themselves, being introduced in order to accentuate the text with graphic music. The work is brought to a 'Couldn't' conclusion with 'Hunpty Dumpty's song,' for solo and chorus, in which the wall-perched hero 'falls backwards with a crash out of sight' to four very extraordinary looking chords of an exceeding Humpty Dumptyish nature—these crashing chaotic chords 'are to be played (sfff) simultaneously, by placing both hands and elbows violently on to the keyboard as Humpty Dumpty falls. Other noises may be made also, and the chorus may utter a long Oh, under the breath.'

We have only been able to briefly indicate the nature and scope of a cleverly constructed cantata that is brimful of wholesome humour, and, as may be assumed in regard to any music that comes from Dr. Walford Davies's pen, one that is artistic from the first bar to the last. We may add that the contata is published in both the staff

and tonic sol-fa notations.

Henry Du Mont (1610-1684). Etude historique et critique. Par Henri Quittard, avec une Préface par Jules Combarieu. [Paris : Société du Mercure de France.]

Lulli, our author remarks, always enjoyed public favour more than Du Mont, so that later on the former was regarded as the sole musician of the reign of Louis XIV. But Quittard regards both as important in the history of the 17th century; while the preference shown to Lulli, he explains, was owing to 'cette innovation séduisante du théâtre Lyrique,' and 'la pompe des ballets.' To appreciate the art-work of any composer it is necessary to understand what was taking place in the musical world in his day. Du Mont was born about the year 1610-in other words about the period in which the Florentine reformers were sowing the seeds of modern opera-in which the polyphonic motets and madrigals of the 16th century were giving place to the aria and the church cantata, and in which the continuo came into vogue. It is customary to regard the men who met at the houses of Bardi and Corsi as the creators of la muove musiche, but M. Quittard considers that the change was a gradual one. Florence, he admits, created the language of the lyrical drama, but even had the Florentine coterie not existed, the 'classical polyphonic style would none the less have undergone a natural and logical evolution, of which the result could only be what history shows as everywhere realized during the early years of the 17th century. For in France our musicians, without having heard even mention of recitative compositions, had arrived in a different way to an almost identical result.' These and other statements certainly place the reader in, as it were, the right atmosphere in order to understand the part played by Du Mont in the musical world.

The biography of the composer is very interesting and instructive, but space will not allow us to dwell on it. A very brief resume of what Du Mont accomplished is all that can be attempted here. We hope, however, to be able to show that M. Quittard's thoughtful book, and one evincing thorough knowledge of his subject, is a valuable contribution, not only to the history of Du Mont but to that of French sacred music of the 17th century. The Italian, Ludovico Viadana, has often been styled the inventor of the continuo, but the most that can be said for him is that he brought it into prominent use. It was known, too, in France before Du Mont, who was a native of Maestricht, came to Paris, but he it was who first published (in France) motets 'avec la Basse continue,' in his Cantica of 1652. In these, we are told, the composer by 'preserving in simpler form the polyphonic spirit of the old masters, contributed largely towards the establishment of the new genre. The finest number in this collection is the motet 'a 4,' 'Ave gemma virginum.' In a chapter on the Motets Récitatifs mention is made of a certain M. Bouzignac, a predecessor, who appears The composer has shown remarkable ingenuity in the variety he has imparted to four settings (solo and chorus) of the same words; for while the vocal part is perfectly easy—

to have worked on similar lines, and apparently before Carissimi. Then the Masses and Grands Motets are discussed the same words; for while the vocal part is perfectly easy—

to have worked on similar lines, and apparently before Carissimi. But, as descriptions of music, however thorough and, illumi contai of an shows and en

1/20

Mr.

Heral book to dis conce Religi to cor a mai sacred onesti If it religio the re to rea Bachmusi said 1 in wh it is has th

Th · Mes

· Req

sohn

(two

maste shoul thoug contr Mo Richa (Long Mi madr on th hon. (Brei

> 77 Wagi

No on A was M. T const admi instr effect full j its cl M Britis subje the s itself

For limit name dirge perso faith musi the com sung and, as in the present instance, good, are not quite illuminating, M. Quittard gives a Supplément Musical, containing specimens which add greatly to the understanding of an interesting and valuable book, one which not only shows the historical importance of Du Mont, but the skill and emotional power of his music.

Musical genius and religion. By Robert Turnbull.
[S. Wellwood.]

stic pty lin

ork

ntv

all-

to he

and

Ils.

r a

ind

to

Ne

aff

ur 28 170 he

he

re

at

Śſ

e

d

ia

0 e

1

ıŧ

e

e

Mr. Turnbull, the esteemed music critic of the Glasgow Herald, has written an extremely able and interesting little book on a difficult subject. He says that he does not propose to discuss 'the relation of Religion to Art in general,' his concern being with 'Art that deals specifically with Religion.' Even this narrowing of the issue leaves it open to contentious criticism. 'In music,' asks our author, 'does a man's personal relation to religion affect his treatment of sacred themes?' This may be answered by another This may be answered by another question, 'What is a man's personal relation to religion? If it be true, as Mr. Turnbull says, that 'the greatest religious music seems always to have behind it the ecstasy of the religious man,' we are enabled to point without hesitation to really religious composers. All, or nearly all, musicians will be prepared to give the first place to John Sebastian Bach—'a deeply religious man and a mighty genius' is this 'musicians' musician,' of whom 'Mendelssohn happily said that Bach's music transforms into a temple every room in which it is played.' Apart from a chronological sequence

The succeeding chapters treat of Handel and his 'Messiah,' Haydn and his 'Creation,' Mozart and his 'Requiem,' Beethoven and his 'Messe Solennelle,' Mendelssohn and his 'Elijah,' and Wagner and his music-dramas chapters). These master - musicians and their masterpieces form the subject-matter of a little volume that should interest many readers, for it is most ably, lucidly and thoughtfully written, and thus it becomes a valuable

contribution to musical literature.

BOOKS RECEIVED. By A. Madeley Modern C. gan Accompaniment. By A. Madeley Richardson, M.A., Mus. D. Pp. xii. + 202; 9s. net. (Longmans, Green & Co.)

Madrigal Singing. A few remarks on the study of madrigal music, with an explanation of the modes and a note on their relation to polyphony. By Ch. Kennedy Scott, hon. conductor Oriana Madrigal Society. Pp. 68; 2s. 6d. (Breitkopf & Haertel.)

The Story of the Ring. A short analysis of the plot of Wagner's 'Ring of the Nibelung.' By S. H. Hamer. Pp. 53; 15. 6d. net. (Cassell & Co., Ltd.)

PHILHARMONIC SOCIETY.

Novelty in a three-fold form gave distinction to the concert on April 17 at Queen's Hall. The chief of these novelties a Violin concerto in B minor (Op. 36), composed by M. Tivadar Nachez, who played the solo part. The work, constructed on orthodox lines, is, as may be assumed, admirably written to display the varied capabilities of the instrument. It is a melodious, brilliant and extremely effective composition to which the composer-violinist did full justice, and he received the reward of hearty applause at

Mr. John B. McEwen is one of those younger men among British composers who seem to find fond delight in gloomy subjects, judging from his selection of the 'Coronach' as the subject of his 'Symphonic Elegy.' As to the 'Coronach' itself, Mr. F. Gilbert Webb, the programme-analyst, says:
For the benefit of those whose knowledge of Gaelic is limited, it may be stated that the word "Coronach" was the name given in ancient days by the Celts of Scotland to the dirge sung at the funeral rites of chieftains or notable personages.' Mr. McEwen, as becometh a true Scot, has faithfully reflected the solemnities of the 'Coronach' in his music, which is cast in a sombre mould and stamped with the hall-mark of sincerity. The last of the novelties and the Lord Mayor was able to announce that comprised two songs, composed by Mr. Hubert Bath, and sung by Mr. R. Kennerley Rumford. The first, entitled 'Longing,' a setting of Matthew Arnold's 'Come to me part in the concert are to be warmly congratulated.

the glorious voice of Madame Clara Butt, who by her singing of 'Mon cœur s'ouvre,' from Saint-Saëns's 'Samson et Dalila,' created so much enthusiasm that she sang 'Caro mio ben' as an encore. The concert, ably conducted by Dr. Cowen, opened with Sullivan's 'Tempest' overture, and closed with Tchaikovsky's brilliant Suite in G, No. 3.

MUSICIANS' COMPANY CONCERT.

It was a happy thought of the Worshipful Company of Musicians to give a concert in the Egyptian Hall of the Mansion House, on St. George's Day, in aid of the Lord Mayor's Cripples' Fund. The chief magistrate of the City has taken a very warm interest in the poor crippled children of the metropolis, and nothing could be more appropriate than that the art of music should be invoked to swell the contributions to so deserving an object. and that the music-making should take place at the official residence of the Lord Mayor (Sir William P. Treloar), and be honoured by his presence. It must have been very gratifying to his Lordship to see such a large audience, who presence showed a practical interest in the benevolent object he has so much at heart.

The afternoon's music opened chorally with 'My bonny lass' (Morley) and 'Prithee, why so pale?' (Stainer), being followed later in the programme by 'On a day, alack a day' (W. H. Cummings), 'Bold Turpin' (J. F. Bridge), 'Since first I saw your face' (Ford), and 'The waits' (Saville). These madrigals and part-songs were admirably sung by the choir of St. Peter's Church, Eaton Square, assisted by members of the Musicians' Company who also belong to the

Madrigal Society.

The soloists were headed by Madame Albani, who sang 'L'amerò' (Mozart) and Tosti's 'Good-bye' with that artistic finish which is always associated with her name. Madame Clara Butt charmed the audience by her renderings of 'Believe me if all those endearing young charms' (Landon Ronald), and Mr. Santley created a furore by his fine vocalization in Paer's 'Agitata da smania funesta' and (as an encore) Hatton's glorious song, gloriously sung, 'To Anthea.' Other vocalists, whose services proved most acceptable, were Miss Oswyn Hackett-Jones, Miss Phyllis Lett, Mr. Lloyd Chandos and Mr. Kennerley Rumford, while the instrumental soloists, who contributed not a little to the success of the concert, were Miss Llewela Davies (pianoforte), Mr. W. A. Woltmann (violin) and Mr. J. Schofield (violoncello).

Of the two novelties presented, the most important was a Phantasie in A for violin, violoncello and pianoforte, composed by request by Mr. A. von Ahn Carse expressly for the occasion. This proved to be a most melodious and dainty creation, breathing the spirit of natural music, graceful in expression and full of charm. We shall look forward to a second hearing of this well-written work. other novelty was a song (soliloquy) 'To be, or not to be,' composer unknown, which Sir Frederick Bridge discovered in the Pepys collection at Magdalene College, Cambridge. The setting is for a bass voice (it was sung by Mr. Graham Smart) with an accompaniment for the lute and viola da gamba, and was composed either during Shakespeare's life or within some fifty years of his death. The conductors or or within some fifty years of his death. The conductors of the concert were Sir Frederick Bridge, Dr. W. H. Cummings and Dr. G. F. Huntley, and the accompanists, Mr. Stanley Hawley, Mr. S. Liddle and Dr. Markham Lee; the last named, with Messrs. Woltmann and Schofield, also took part in Mr. von Ahn Carse's Phantasie. The programme-book, edited by Mr. T. L. Southgate, Junior Warden of the Company, was most tastefully got up and profusely illustrated; Company, was most tasteruly got up and profusely illustrated; it was worthy of the occasion, and contained a touching poem entitled 'London Cripples,' by Miss Florence Gertrude Attenborough ('Chrystabel'). The entire expenses of the concert were generously defrayed by Mr. Samuel Ernest Palmer, a member of the Worshipful Company of Musicians, and the Lord Mayor was able to announce that the net proceeds of the concert amounted to the satisfactory sum of £350, a result upon which the Company and all who took

A COLONIAL FESTIVAL CONCERT.

A special concert was given at Queen's Hall on April 16 by the London Symphony Orchestra in honour of the visit to England of the Colonial Premiers. The programme most appropriately opened with Sir Alexander Mackenzie's spirited and clever 'Britannia' overture, after which the Sheffield Choir, under the enthusiastic direction of .Dr. Henry Coward, sang Bach's wonderfully fine motet 'Sing ye to the Lord' with immense vigour and fine feeling. The third number on the programme was the Coronation Mass 'Edward VII.,' composed by Dr. C. A. E. Harriss, whose 'Pan' had already been performed here at the British-Canadian Festival in 1906. This Mass shows that the composer has a fluent pen and clear knowledge of form. The music itself is not strongly emotional, nor indeed very solemn, but there were moments in which good effects were produced by broad, diatonic harmonies. With the Sheffield produced by broad, diatonic harmonies. With the Sheffield Choir bent upon doing justice to the work and also to them-selves, and with Mile. Eva Gauthier, Miss Alice Lakin and Messrs. Lloyd Chandos and Ffrangeon-Davies as soloists, the result was bound to be satisfactory. Dr. Harriss, who

conducted his Mass, was received with great cordiality.

The event of the evening was the performance of Beethoven's Choral Symphony, under the direction of Mr. Arthur Nikisch. The soloists were as above, except that Miss Agnes Nicholls was the soprano singer. It was an impressive rendering, altogether worthy of the great work, and the Sheffield Choir triumphed gloriously over the uncomfortable difficulties of the choral portion.

EDWARD GERMAN'S 'TOM JONES.'

In these days of invertebrate musical comedy, Mr. Edward German's comic opera "Tom Jones," produced at the Apollo Theatre on April 17, comes as a pure and invigorating breeze in a vitiated atmosphere. The librettists, Messrs. Alex. M. Thompson and Robert Courtneige, have preserved little more than the outline of Fielding's great novel; but the lyrics by Mr. Charles H. Taylor are neatly turned, and the construction is that of genuine comic opera. In this instance, however, the music, and not the play, is the thing, and Mr. German's numbers carry the work along with irresistible clan. The composer's skill in reproducing with Irresistone claim. The composer's skin in reproducing the idiom of the best time of old English music is well-known, and the songs and dances in 'Tom Jones' take the listener in imagination to the hedgerows and dancing greens of Merry England, or, to be more exact, to those of Somerset. In Squire Western's song 'On a January morning,' the spirit of our folk-song is happily echoed, and Tom's song 'I was yesterday a-faring,' is another ditty of genial folk-song like character. The madrigal 'Here's a paradox for lovers' is a wholly charming example of its class, and the ensemble 'The barley mow' is genuinely humorous. A deeper note is sounded in the songs written for Sophia. 'To-day my spinet' is most graceful, and 'Love maketh the heart a garden fair' is a little gem of pathetic music. It is scarcely necessary to say that the melodies are scored in a manner that presents them in a most favourable light, and that the hand of a master musician is discernible in every page of 'Tom Jones.' The characters of Sophia and her maid Honor were vivaciously sustained by Miss Ruth Vincent and Miss Carrie Moore. Miss Dora Rignold appeared as Lady Bellaston, and the parts of Squire Western, Tom Jones and Benjamin Partridge were admirably impersonated respectively by Messrs. Ambrose Manning, C. Hayden Coffin and Dan Rolyat. The ensemble reflected great credit on the conducting of Mr. Hamish MacCunn.

OFFENBACH'S 'LES CONTES D'HOFFMANN.'

The first performance in England on April 17 at the Adelphi Theatre, of Offenbach's comic opera 'Les contes d'Hoffmann,' should not pass unrecorded in these columns, if only because the composition shows the composer striving after higher ideals than in the majority of his works. The music indeed is conceived in a spirit of artistic restraint that is pleasurable to the cultured ear, and several of the melodies

possess great charm. The Student choruses in the Prologue possess great charm. The Student chorases in the Fronzier are admirable, the Doll's song in the first act is extremely clever and a severe test of vocal flexibility, and in the second act the Barcarolle is most captivating and the address to the Mirror is worthy of grand opera.

G

tha

Fe TI of

tha

are wa

unc cor

An

essi Bee

Lo

Sir

ove

inc

De

was

hor Hu

7 con

Apr

Gra

Ha Sic

(vic Apr Bee Gla

The

to i

per

an i this

1 Bloc

of

acco assi

Mrs Mor

T

Mr.

Apr

sple

Ger

The work was sung in German by Mr. Hans Gregner's company from the Komische Oper, Berlin, and was rendered under the direction of Mr. Fritz Cassirer with great excellence of ensemble. The principal exponents were great excellence of ensemble. The principal exponents were Miss Hedwig Franzilla-Kauffmann, who impersonated the four heroines, Stella, Olympia, Giuletta and Antonia; Mr. Rudolf Halbauer, the possessor of an exceptionally fine baritone voice, who also appeared in four characters; and Mr. Jean Nadolovitch, the exponent of Hoffmann. The opera was originally produced at Paris on February 10, 1881, having hear payied and partly geograf by Franci Critical Research having been revised and partly scored by Ernest Guiraud, after the death of Offenbach in the previous October.

London Concerts.

ROYAL CHORAL SOCIETY.

The customary performance of Handel's 'Messiah,' which concluded the season's concerts, was given on Good Friday. It does not call for criticism, but it should be said that the solos were reverently sung by Miss Perceval Allen, Miss Phyllis Lett, Mr. Charles Saunders and Mr. Dalton Baker, under the direction of Sir Frederick Bridge.

ROYAL ACADEMY OF MUSIC.

Memorable features of the students' concert on March 26, at Queen's Hall, were the production of a Scherzo written by Mr. Percy E. Bowie, and the remarkably able and finished clarinet playing of Mr. Herbert Stutely, in an Adagio and Rondo by Mozart. Mr. Bowie's Scherzo is Adagio and Rondo by Mozart. Mr. Bowie's Scherzo is distinguished by spontaneity and melodiousness, qualities somewhat rare in the productions of students of to-day. The scoring is clear and effective, partaking of the nature of Sullivan's methods, and the hearty applause of the audience testified to the young composer's talent and perception of the best means to the required end. Of the perception of the best means to the required end. Of the soloists, Miss Mary Fielding made a good impression by her rendering of the 'Ave Maria' from Max Bruch's 'Feuerkreuz,' but Miss Gwladys Roberts was overweighted in the hymn to 'Aphrodite,' from Granville Bantock's 'Sappho.' Miss Audrey Whitaker gave a neat rendering of Max Bruch's 'Kol Nidrei' for violin, and Miss of Max Bruch's 'Roll Mules' not stone, Catherine C. Matthews showed a promising technique in Chapin's Pianoforte concerto in E minor. Mention is also Chopin's Pianoloric concerto in E minor. Mention is also due of the singing by Miss Pitt Soper and Mr. Hubert Baker. The orchestra, in excellent form, played Mr. Bowie's Scherzo and Sullivan's 'Overture di Ballo' with admirable verve, under the direction of Sir Alexander Mackenzie, whose funeral march from his 'Coriolanus' music preceded

whose luneral match from his "Corlolanus music preceded the concert, in memory of the late Sir August Manns.

The following awards have been made: The Charles Mortimer Prize (composition) to Percy Bowie (London) and the Louisa Hopkins Memorial Prize (pianists) to Myra Hess

(London).

GUILDHALL SCHOOL OF MUSIC.

The usual concert given by the students at the close of the Easter term took place at the City of London School on March 27. The orchestra, conducted by Dr. Cummings, opened the proceedings with the overture to Gounod's 'Mirella,' and subsequently gave a good account of Mendelssohn's 'Ruy Blas' overture. The most notable performance was the crisp and expressive playing by Miss Dadine Sutherland in Mendelssohn's Pianoforte concerto in D minor. She is to be encouraged to persevere with her A Pianoforte concertstück written and played by Mr. L. A. Collingwood, who has the distinction of holding the scholarship of the Musicians' Company, showed perception of what is effective on his instrument, and much success was gained by the two vocalists, Miss Elsie J. Houghton and Mr. Robert Carr.

XUM

QUEEN'S HALL ORCHESTRA.

After two postponements Mr. Percy Pitt's 'Sinfonietta' in G minor was played for the first time in London by the Queen's Hall Orchestra on April 18. It will be remembered that this work was produced at last year's Birmingham Festival, to which reference was made in THE MUSICAL TIMES of November, 1906, p. 758. A second hearing of the work not only deepens esteem for Mr. Pitt's resourcefulness and high aims, but confirms the opinion that the second and third movements of his 'Sinfonietta'. that the second and third movements of his 'Sinfonietta' are the most spontaneous and attractive. 'The work was interpreted with remarkable attention to detail under Mr. Henry J. Wood's direction, and, considering the complex nature of the instrumentation, this is high praise. Another memorable feature of this concert was the essentially beautiful violin playing by Mr. Fritz Kreisler in Beethoven's Concerto and Bach's Chaconne.

STOCK EXCHANGE CHORAL AND ORCHESTRAL SOCIETY.

At the concert given at Queen's Hall on April 15, the selection opened with the revival of Rubinstein's 'Overture Triomphale,' which apparently had not been heard in London since it was played under the direction of the late Sir August Manns at the Crystal Palace in 1874. The overture is essentially of a patriotic character, and its chief thematic material is derived from the English and Russian national anthems. Our 'God save the King' in particular has a hard time of it, but the composer patriotically reserves the full force of his orchestra for the Russian tune at the close, and great is the sound thereof. The programme also included Edward German's inspiriting Welsh Rhapsody and programme from the delightful. 'Conveile', ballet whise law. movements from the delightful 'Coppelia' ballet music by Delibes. A notable performance by the male-voice choir was that of Schubert's well-nigh forgotten chorus, 'Night in was the forest, the romantic accompaniment to which for four horns was admirably played. The soloists were the gifted Hungarian boy violinist Joska Szigeti, and Miss Elizabeth Parkina. The duties of conductor were jointly and efficiently discharged by Mr. Arthur W. Payne and Mr. Munro Davison.

The Strolling Players' Amateur Orchestral Society, conducted by Mr. Joseph Ivimey, gave its 110th concert on April 18 at Queen's Hall. Commendable performances were secured of Mendelssohn's Italian Symphony and the overture to Weber's 'Preciosa.' The soloists were Mr. Percy Grainger, Madame Mary Conly, and Mr. W. A. Peterkin.

A new string quartet party, consisting of Messrs. Jan A new string quartet party, consisting of Messrs. Jan Hambourg (first violin), Maurice Sax (second violin), Siegfried Wertheim (viola) and Boris Hambourg (violoncellist), gave its first public performance on April 16 at Bechstein Hall. The programme included Beethoven's 'Rasoumousky' quartet in F and three of Glazounow's 'Novellettes' (Op. 15) for string quartet. The interpretation of the Beethoven quartet bore testimony to individual splitty embersal and to intellected. to individual ability, painstaking rehearsal, and to intellectual perception of the character of this fine work. So favourable an impression was made that a future may be anticipated for this new quartet party.

Handel's 'Judas Maccabæus' was admirably performed in Bloomsbury Central Church on April 13, under the direction of Mr. T. J. Carter. The choir, augmented to 120 voices, sang with excellent tone and enthusiasm. The accompaniments were played by Mr. A. Wood (the organist), assisted by a professional string orchestra ably led by Mr. W. Lanbach. The soloists were Miss Winifred Marwood, Mrs. Frank Nicholson, Mr. George Brierley and Mr. Montague Borwell.

RECITALS.

exceptionally great, but the voice is never strained, as is too often the case with German vocalists. Every phase of emotion seems to be at the command of the singer; her versatility is so complete that it would be difficult to decide amongst songs of such entirely different character as Liszt's 'Die drei Zigeuner' and 'Ueber allen Gipfeln,' and Brahms's Der Schmied,' all of which were most truthfully and finely interpreted.

Mention is due of the pianoforte recital given by Miss Evelyn Suart, on April 17, at Bechstein Hall, at which this clever young artist showed great advance in her art. The programme, remarkable for its freshness, included Schytt's Sonata (Op. 53) and the first performance in London of the Andantino from Sibelius's Sonata (Op. 12), a melancholy but significant movement.

Mr. Viggo Kihl at his recital at Steinway Hall on April 19, contented himself with a programme consisting of well-known works, but the selection ranged from Bach to Liszt, and included Beethoven's Sonata in A flat (Op. 26), and the interpretations, particularly of pieces by Chopin, were distinguished by that artistic perception and fluency of execution that have caused Mr. Kihl's playing to be so pleasantly remembered.

The first Bohemian concert of the Papyrus Gleemen took place in the great hall of the Cannon Street Hotel on April II, when an interesting programme of glees and part-songs was performed. The Society, which has been founded in connection with the paper trade, has for its musical directors Messrs. Charles and William Corke.

Suburban Concerts.

The Dulwich Philharmonic Society gave a commendable performance of Sullivan's 'Kenilworth,' followed by a selection from 'Tannhäuser,' at the Crystal Palace on March 23. The solo vocalists were Miss Euneta Truscott, Miss Parthenia Bowman, Mr. Henry Beaumont and Mr. Charles Knowles. Mr. C. II, Kempling was at the organ, and Mr. Arthur Fagge conducted. Sullivan's 'In Memoriam' overture was played as a tribute of respect to the late Sir August Manns, a vice-president of the Society.

The West Ham Choral Society's concert of sacred music, given in the Town Hall, Stratford, on Good Friday, under the direction of Mr. Harding Bonner, included Rossini's 'Stabat Mater.' There was a choir and orchestra of 120 performers, and the solo vocalists were Miss Marian Perrott, Miss Bessie Grant, Mr. Alexander Webster and Mr. George Stubbs. Mr. Henry Riding presided at the

The Ealing Choral and Orchestral Society gave spirited performance of Mendelssohn's 'St. Paul' in Turnpenney and Mr. Harry Dearth, and Mr. J. Cliffe Forrester conducted.

The Algernon Road Choral Society, Lewisham, conducted by Mr. H. J. Houlgate, performed Franco Leoni's 'The gate of life' at the Public Baths on April 9. The soloists gate of life' at the Public Baths on April 9. The soloists were Miss Maude Wilby, Mr. J. Frost Lambert and Mr. Bevington Rosse. The choir merit commendation for their excellent singing.

The vocal recitals given by Miss Elena Gerhardt, with Mr. Arthur Nikisch at the pianoforte, at Bechstein Hall on April 11, 18, and 22, were not only most enjoyable, but splendid object-lessons to all who sing, or attempt to sing, German Lieder. Miss Gerhardt's vocal means are not making the manufacture of the manufa

ie

20 th re

1e

d

e

pastoral 'Shall we go dance the hay.' The programme contained an interesting prelude on the 'Legend of Melusina' in the form of a poem written by the conductor, Mr. Munro Davison. Mr. Herbert Hodge accompanied the cantata on the organ, and the solo vocalists were Miss Ada Tunks, Miss Hope Jackson, Mr. Charles Sullivan, and Mr. Charles Bennett. Miss Maude Meldrum was solo violinist.

Dvorák's 'Stabat Mater' was impressively rendered by the West Norwood Choral and Orchestral Society on April 11, at the Public Hall, under the direction of Mr. Percy S. Bright. The choral singing was distinctly good, especially in the 'Eia Mater,' 'Virgo Virginum,' and 'Quando Corpus.' The orchestra (leader, Mrs. John Black) also played Schubert's 'Fierrabras' overture. The soloists were Miss Christine Bywater, Miss Constance Baxendale, Mr. Harry Stubbs and Mr. Herbert Tracey. Gounod's 'Gallia' concluded a successful concert.

The East Finchley and Muswell Hill Musical Society gave its ninth concert at East Finchley on April 11 with much success, the works performed being Elgar's '18 maner of St. George' and Parry's 'Pied Piper,' under Mr. George R. Ceiley's direction. A string orchestra, led by Mr. Frank Greenfield, rendered good service, and Mr. Charles Carter supplied the wind parts on the pianoforte. The soloists were Miss Annie Bartle, Messrs. John Bardsley and Dan Price.

The Lewisham Choral Society's performance of Elgar's Dream of Gerontius' took place at the Borough Hall, Greenwich, on April 18, under the direction of Mr. Frank Idle. The choir sang with full appreciation of the dramatic qualities of the music, assisted by a full professional orchestra led by Mr. George Wilby, whose rendering of the accompaniments was excellent. The solo vocalists were Miss Gertrude Lonsdale, Mr. Gwilym Richards and Mr. Arthur Rose.

The West Ham Philharmonic Society gave its twenty-first subscription concert on April 18 under the conductorship of Mr. H. A. Donald. The programme included the Symphony to the 'Hymn of Praise,' Schubert's 'Rosamunde' overture, Elgar's Serenade for strings (Op. 20) and other pieces. Miss Mabel Manson and Mr. St. Clair Collins were the vocalists. Miss Winifred Williams led the orchestra of seventy-five performers.

The Twickenham Choral and Orchestral Society performed Mendelssohn's 'Hymn of Praise' and Elgar's 'Banner of St. George' successfully at the Town Hall on April 18, under the conductorship of Mr. C. T. Weigall. The soloists were Madame Anna Shergold and Mr. Frank Webster. At the conclusion of the concert, the Society and congregation of the parish church presented the conductor with a purse containing twenty-five guineas, on the occasion of his leaving Twickenham to take up his new appointment as organist and choirmaster at Christ Church, Luton.

LONDON COUNTY COUNCIL EVENING SCHOOLS CHORAL UNION CONCERTS.

BATTERSEA, CLAPHAM AND WANDSWORTH.

Battersea Town Hall was packed on March 22, when the Battersea, Clapham and Wandsworth Choral Union gave a performance of the first part of Mendelssohn's 'Elijah,' Sterndale followed by a miscellaneous programme. The conductor, Mr. George Lane, secured a most satisfactory rendering of the main work, in which the choir sang with capital attack and expression and with commendable clearness of enunciation. They were accompanied by a small amateur orchestra led by Miss Elsie Harrison, and supported by Mr. F. A. Keene at the organ. The solos were in the capable hands of and purc.

Miss Rose Dallow, Madame Lina Stammers, Mr. J. Frost Lambert and Mr. Dan Price. In the second part of the concert Faning's 'Song of the Vikings' and Wagner's 'Hail, bright abode' were essayed with great success, while the versatility of the choir was ably displayed in Pinsuti's part-song 'The sea hath its pearls.'

LAMBETH.

Sor

13

The selected choir and orchestra of the Lambeth Choral Union, conducted by Mr. Charles Metcalf, drew a large audience to the Surrey Masonic Hall, Camberwell, on March 23, to their performances of 'The death of Minnehaha' (Coleridge-Taylor) and Cowen's 'St. John's Eve.' Their singing of the sombre music of 'The death of Minnehaha' was praiseworthy, but rather more attention to points of expression and enunciation would have added considerably to the interest of the performance. In 'St. John's Eve' there was a manifest improvement in these respects. The soloists were Miss Mabel Manson, Miss Wilhelmine Fink, Mr. Henry Turnpenney and Mr. John Dunkley. There was an efficient orchestra led by Mr. Frank Nichols, Miss José Jones was at the pianoforte, and Mr. H. R. Havart at the organ. In addition to the two works mentioned the choir sang Sullivan's 'O gladsome light' and 'The soldiers' chorus' from Gounod's 'Faust.'

HACKNEY AND FINSBURY.

This, one of the largest of the L.C.C. Evening Schools Choral Unions, consisting of a choir of 1,000 voices, gave Hiller's 'A song of victory' and Coleridge-Taylor's 'Hiawatha's Wedding-feast' at the Alexandra Palace on March 23. Mr. Allen Gill, who conducted, had evidently spared no pains in the training of the choir, with the result that a finished rendering was obtained of both works. The singers were supported by an orchestra of about 150 amateur performers. The main works were given with much attention to the various points of choral excellence and with a depth of tone which was only marred by the imperfect balance of voices. The choir were at their best, however, in some part-songs, one of which, Leslie's 'Lullaby of life,' was sung unaccompanied with much tenderness of expression. The singers, too, evinced great humour in their rendering of Pearsall's 'When Allen-a-Dale went a-hunting.' The soloists were Miss Alice Motterway, Miss Dorothea Crompton, Mr. Samuel Masters and Mr. Herbert Parker. Mr. G. C. Richardson at the organ gave an interesting recital previous to the concerted numbers, and the orchestra contributed selections from Gounod's 'Romeo and Juliet.'

WEST LONDON.

The West London Choral Union selected Handel's 'Acis and Galatea' and Leoni's 'The gate of life' for their annual concert at the Queen's Hall on April 11. The choir of 650 voices were accompanied by a full band led by Mr. T. J. Milne. In some of the choruses the attack was somewhat ragged, a section of the sopranos anticipating the beat; but, generally speaking, the conductor, Mr. W. T. Oke, had his forces well in hand and secured a notable performance of both works. The soloists in each case were Miss Kate Cherry, Mr. Gwilym Richards and Mr. Herbert Parker, all of whom were received with much favour by the large audience.

NORTH-WEST LONDON.

The North-West London Choral Union numbers only about 300, but their singing is quite up to the standard of the larger similar organizations, and in matters of phrasing and attention to expression and light and shade they leave little to be desired. At their performance of 'The Mayqueen' at the Northern Polytechnic, Holloway, on April 13, the result of their sound coaching under their conductor, Mr. H. P. Dakin, was very manifest. The work went merrily, both choir and soloists doing ample justice to Sterndale Bennett's music. The soloists were Miss Kate Cherry, Madame Cecile Vicars, Mr. J. Frost Lambert and Mr. Felix Hotchkiss. Mr. G. T. Pinches and Mr. J. D. Knight at the organ and pianoforte respectively provided excellent accompaniments. Following the principal work the choir contributed some choruses and part-songs, their singing in the unaccompanied pieces being notably true and pure.

the ail, the

ti's

eth a

on na'

eir

of

dy e

he ik,

iss at

he rs'

ds

on ly

he ar

on th

ce

n. ng ne

al

ra

ir

r. le

e

5

,

ıt.

d

FOUR-PART SONG

From John Wilbye's "Second Set of Madrigals," 1609.

Composed by HEALEY WILLAN.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.



Copyright, 1907, by Novello and Company, Limited.

The Musical Times, No. 771.

(1





07.





(4)

M

T

We gath gratilocal repo far a of th

the divid were in the comb. The and secre

Th

Leag comm fact t may prom but h the estwent singir Choir conce Earl largel

The Education of the two the changes of the singer the dadjudi 'Musi Glasge instruit Street

open succes

The and concerned. Mr. E entries In the 'Require (F. He 'Condu Dr. I conclusion to per not per

been a

Musical Competition Festivals.

The majority of the competition festivals now so common in the country are held in the spring season. We have received reports of nearly twenty such gatherings held during the last few weeks. It is very gratifying to the cause of musical progress that the local newspapers all over the kingdom give voluminous reports of the proceedings and thus spread the interest far and wide. We are able to give only a summary of the results of the chief events.

Douglas (March 19, 20, 21).

The sixteenth Manx festival was held under the auspices of the Fine Arts and Industrial Guild. The scheme was divided into thirty-nine classes, and on the whole the entries were satisfactory. Mr. J. D. Looney's choir was successful in the chief choral class. At the concert given by the combined choirs the audience numbered over 3,000 persons. The adjudicators were Dr. Roland Rogers, Mr. John Acton, and Mr. C. H. Fogg. Mrs. Laughton is the honorary secretary of the competitions.

BELFAST (March 23).

This festival was organized by the Irish Temperance League and Band of Hope Union. It was held in the commodious and handsome Ulster Hall. In view of the fact that it was the first festival instituted by this League it may be described as having been a great success. The promoters do not desire it to be restricted to their adherents, but hope that the excellent start they have made will lead to the establishment of a more comprehensive scheme. About twenty choirs, mostly junior, competed. Some of the singing was excellent. In the chief adult class Crescent Some of the Choir (Mr. J. G. Lauchlan) gained a prize. An evening concert, given by the prize-winners and presided over by the Earl of Shaftesbury, who is Lord Mayor this year, was largely attended. Dr. McNaught adjudicated.

PAISLEY (March 25, 26, 27).

The festival here was inaugurated by the Paisley Education Committee. It has so far only partially stirred up interest in the competitive idea. Schools did not enter, and the instrumental candidates were not numerous. There were eighteen entries in the adult choral section. the two chief sections the choirs had to prepare the whole of the choruses in Part I. of 'Elijah,' besides anthems and part-songs. The singing was of a good average. On the evening songs. The singing was of a good average. On the evening of the day after the competition the choirs, numbering 300 singers, gave a performance of the 'Elijah' selection, under the direction of Mr. James Pattison. Dr. McNaught adjudicated in the vocal classes, and gave an address on 'Music in schools' before a large audience of Paisley and Glasgow teachers. Mr. Henri Verbrugghen adjudicated the instrumental sections. In the church choir section Thread Street United Free Church Choir was first, and in the open choir section the Provident Co-operative Choir was successful. This choir also won the male-voice choir prize.

BRISTOL (March 30 to April 5).

The musical competitions took place at the Victoria Rooms, and commenced on March 30, lasting till April 5, when a concert, in which the successful competitors appeared, was held. The theoretical competitions were adjudged by Mr. Ernest A. Dicks, and they showed an increase in the In the class for male-voice choirs the test-pieces were eighteen, and now twenty-five. In the class for male-voice choirs the test-pieces were 'Requiem Eternam' (Cornelius) and 'The phantom host' (F. Hegar). Only one choir had entered for the prize, the 'Lennard' challenge shield, viz., the Bristol Harmonic (conductor, Mr. Joseph Jenkins). The adjudicators, Dr. H. Coward and Mr. T. B. Knott, arrived at the conclusion that the choir, although their performance was not perfect, deserved the award, which, having twice before

pianoforte, was adjudicated by Mr. T. B. Knott, Dr. Orlando A. Mansfield and Mr. Ernest A. Dicks. The test-piece was Paderewski's 'Théme varié' (Op. 16, No. 3). There were thirty-two entries from several towns No. 3). There were thirty-two entries from several towns in the West of England and South Wales, candidates of either sex and any age being allowed to compete. The prize was awarded to Miss Grace Morgan, Newport, Mon. In another class for pianoforte playing, candidates of any age, the test-pieces were Nos. 2 and 3 from 'Miniature Suite (York Bowen). The principal prize, the Cuthbert Whitemore gold medal, was awarded by Mr. T. B. Knott, the adjudicator, to Miss Gladys Salisbury.

CHESTER (Easter Monday, April 1).

The chief competition was for male choirs of forty voices, the test-piece being 'Crossing the plain' (Maldwyn Price). The following five choirs appeared: Crewe Apollo (Mr. J. Stubbs), Warrington (Mr. W. Nesbitt), Hoylake and West Kirby (Mr. Charles Hughes), Broughton and District (Mr. Evan Evans), and Warrington Apollo (Mr. H. Berry). The juvenile choirs was won by the Talke Choir (Mr. F. J. Bossons). The Warrington Harmonic (Mr. T. Brough) also sang, and there were two other entries.

DARLINGTON (Easter Monday).

In this scheme there were classes for solo singers, quartets. mixed-voice choirs, and male-voice choirs. The Harrogate Vocal Union (Mr. Hiram Ball) gained the mixed-voice choir prize, and the Newcastle Glee and Madrigal Society (Mr. J. R. Riddell) the male-voice choir prize. The tests respectively were 'When winds breathe soft' (Webbe) and 'I wish to tune my quiv'ring lyre' (Wesley). A. Fricker, the Leeds City organist, adjudicated.

LIVERPOOL (Easter Monday).

A children's festival was organized here, chiefly by the energy of Mr. R. T. Edwards. Some of the best school and junior choirs in the country were attracted, and good talent was exhibited in the instrumental and solo-singing classes The Revoe (Blackpool) school (Mr. Rigby) gained the chief prize, New Bashford, Nottingham (Mr. W. Turner), and Sutton (Mr. Knapper) coming very close. The event was highly successful. Dr. McNaught and Mr. Harry Evans adjudicated.

WHARFEDALE, ILKLEY (April 4, 5, 6).

This was an inaugural festival, and owing to the remarkable organizing skill of its untiring chief promoter, Mr. A. Aitkin Crawshaw, the event was an almost overwhelming success. Dr. McNaught, who adjudicated, was kept busy for the three days, and the services of Mr. H. Whittaker had to be added in order to cope with the embarrassing number of entries on the third day. In the chief children's choral class Menston village choir and the Ilkley Parish church boys gained equal awards. On the 'Village' day a number of gamed equal awards. On the 'village' day a number of vocal soloists appeared, but there were only five choirs. Four of these gained awards in different classes: Ilkley Parish Choir (Mr. Isaac Hirst), Menston Glee and Madrigal Society (Mr. Bradley M. Hullah), Bolton Abbey Church Choir (Mrs. Usher), Bramhope Wesleyan (Mr. F. G. Heseldin). The third day was for open competitions. Wesleyan Eight church and chapel choirs, six male-voice choirs, seven mixed-voice choirs, and twelve quartet parties competed. The Nelson Arion Choir (Mr. Lawson Berry) gained the male-voice choir prize, Otley Wesleyan that for the church choirs, and Crosland Moor that for mixed-voice choirs. A portion of the day was occupied by a lecture on choir training by Dr. McNaught. Concerts were given in training by Dr. McNaught. Concerts were given in the evening in two halls simultaneously, the first half of the programme at one hall forming the second half at the other hall and vice versa. Next year a new and more commodious hall will be ready.

ESKDALE TOURNAMENT, WHITBY (April 9 and 10).

This festival, the fifth of its kind, seems to be firmly established. It owes its existence to the perseverance and faith of the Misses Yeoman, who reside in this beautiful district. The sellence cover a wide field of musical study. district. The syllabus covers a wide field of musical study. In the choral sections Danby, Aislaby, St. Margaret's and been awarded them, becomes their property. Pianoforte In the choral sections Danby, Aislaby, St. Margaret's and playing, in which the chief prize consisted of a fifty-guinea Egton all gained honours in junior classes, and Fylingdales,

Brotton Church Choir, Brunswick, Malton Choral Society and the Caedmon Male Choir were successful in adult classes. At the evening concert Gounod's 'Gallia' and Cowen's 'John Gilpin' were given with full orchestra under the direction of Mr. G. W. S. Watson and Mr. T. Ely. Miss Lenora Sparkes was the very successful soprano soloist. Dr. McNaught, who adjudicated, gave an address on the competition festival movement. There was a crowded audience.

TONBRIDGE (April 9 and 10).

On this occasion Dr. Henry Coward again filled the post of judge. He expressed himself as highly satisfied, especially with the sight-singing of the juvenile choirs, who showed that the thorough system taught in their schools is a triumphant proof of the usefulness of the examination which takes place in individual schools, and is a great feature of

the Festival Association.

The proceedings ended on the second day with a concert in which a new cantata was given, conducted by the composer, Dr. Hathaway, Dr. Coward conducted the combined choirs in Mendelssohn's 'Hear my prayer' and Gade's 'Spring's message,' accompanied by the Tonbridge Orchestral Society. The festival generally was highly successful. The quality of the singing of the choirs showed decided improvement.

WANSBECK, MORPETH (April 12 and 13).

This was the second festival held for this district. Nine schools contributed twenty-two entries. On the second day there were seven choirs. Behside (Mr. Hetherington), Morpeth Y.M.C.A. (Mr. C. Proctor), Netherwitton (Major Orde), and Ashington Co-operative (Mr. Mossman) were prize-winners. Dr. McNaught adjudicated. The movement seems to be taking root. The main difficulty in the way of expansion is the limited accommodation.

MID-SOMERSET, MIDSOMER NORTON (April 16, 17, 18).

The entries for the sixth festival of the kind in this rural district were numerous, but the competitions were not allowed to interfere with what the promoters, the chief of whom is Mrs. Mansel, regard as an indispensable feature of the festival, namely, the performance of combined music. Ten schools sent in choirs in various sections, making in all thirty-two entries. Amongst the best performances were those of the Central School (boys), Wells, and the Blue School, Wells. The children combined under Mrs. Mansel to sing at a concert, a feature of which was the admirable Morris-dancing of a selected number of children, with Mr. Cecil Sharp at the pianoforte. On the second day after the competitions a chamber music concert was given at which Madame de Bobinsky (violin), Miss M. Wilson-Ewer (violoncello), Mrs. Mansel (pianoforte), Mrs. Aggs (violin), Mr. Roland Jackson (tenor), and Madame Minadieu Mr. Round Jackson (tenon), and appeared. Sixteen choirs competed on the third day, and honours fell to the Coleford Choral Society, the Midsower Norton Society, and Mr. Allen's choir. The Midsomer Norton Society, and Mr. Allen's choir. The final concert was given by the combined choirs under Mrs. Mansel and Mr. Cecil Sharp. Besides many miscellaneous items the works performed were Mendelssohn's 13th Psalm and Stanford's 'Last Post,' Miss Lilian Vernon was the alto soloist, and Mr. Frank Merrick the solo pianist. The adudicators at the competitions were Mr. Cecil Sharp and Dr. W. G. McNaught.

'MADRESFIELD,' MALVERN (April 18, 19, 20).

The Association has returned to Malvern for its meeting, after trying not very successfully to interest Worcester in the scheme. The entries were fairly numerous on the present occasion, and the attendance of the general public very occasion, and the attendance of the general points of the state of the Norbury) gaining honours. Dr. Sinclair and Dr. McNaught adjudicated. A concert was given by the combined resources under the direction of Mr. Ivor Atkins. The chief item was the second act of Gluck's 'Orpheus.' The juniors did

not compete this year, but, instead, 400 of them combined to give a concert which included the cantata 'Lampblack' (Myles B. Foster). There was also a performance by combined violin classes numbering 100 players. Lady Mary Forbes Trefusis conducted.

LONDON WORKING GIRLS' CLUBS (April 20).

The twentieth annual competition was held at the City of London Schools. The clubs are divided into two classes. In the upper class there were four clubs, and the first place fell to St. Mary's, Borough (Mr. Harvey Grace), and in the second class there were nine clubs, and Passmore Edwards (Mr. W. Holmes) was successful. The singing was very creditable and some of it reached a high standard. All the choirs had to sing a sight-test. The clubs in the first class united under the baton of the Rev. Jocelyn Perkins to sing 'Be strong' (Edward Hecht), 'In our boat' (F. H. Cowen) and 'The snow' (Elgar). The prizes consist only of pictures, but notwithstanding this rule there is abundant enthusiasm in the work.

HUNSTANTON (April 8).

The North-west Norfolk Association of Village Choirs held its ninth festival in the above town. Mr. W. H. Leslie is the chief promoter. The movement in this district has produced surprisingly excellent results. It has proved that there are numerous capable choralists and skilful choir trainers. Burnham Choir (Rev. F. G. Moore) gained one madrigal prize and Heacham (Mr. H. Ingleby) gained the highest marks in another section, but owing to a handicap rule had to resign the prize to Hunstanton (Mr. G. Watson). In the female-voice choir section there were five entries, and Dr. Coward, the adjudicator, found that three of the choirs were so absolutely first-rate he was unable to distinguish between them. The audiences were large and the festival generally was a great success.

Reports of the competitions held at Rochester, Brigg, Hexham and other places during April are held over.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

The most important musical event at Eastertide was the performance of the whole of Bach's 'St. Matthew' Passion, given by the Gesellschaft der Musikfreunde in Holy Week. On account of its length excisions are usually made in this extraordinary work, and to render the action coherent the same arias, the same chorales, and the same portions of the recitatives are almost always omitted. On this occasion, however, not a single bar was deleted, and notwithstanding an announcement to this effect, an enormous crowd was attracted to the performance, and also to the final rehearsal.

Vienna, April 15.

Beginning at five o'clock in the afternoon the performance lasted until ten o'clock, with the interval of a full hour between the two parts. Herr Schalk conducted with absolute mastery. The vocalists were Frau Cahnbley and Frl. Philippi, both of whom sang exceedingly well, while the Christus part and the bass arias were rendered with dignity and expression by Herr Fröhlich. The well-trained choir sang with genuine enthusiasm. The performance was most impressive, and appeared to be both a great musical festival and a sacred service of the most artistic

The series of the Philharmonic concerts under the direction of Felix Mottl has run its course in an inspiring manner. The programme of the last included a small Symphony in B flat by Mozart, Brahms's Variations on a theme of Haydn, and Beethoven's Pastoral Symphony. At the Concert Society, Marcella Pregi reappeared after a

long absence and enchanted her audience by her admirable rendering of Berlioz's 'La Captive,' and the *Lieder* from Beethoven's 'Egmont.' The feeling for rhythm is so strong in this gifted artist that, although her voice is not powerful, she carries the orchestra with her. At the same concert Ernst von Dohnányi won favour with his audience by his poetical rendering of Beethoven's G major Pianoforte concerto. The programme ended with an after Vien of th but over to hi T fello cond frien grav

sung

which

of th

here

matt

admi

unde

effec Kler A who and sona pron G twer perfe secti was

Hall unde and abou vear and of li exan the torre the rend mad T Frid asset

May Mr. T gave Mr. imp of w part Lau the ' play cont

Eva

Ellis

and

conc T tion unde inau

admirable performance of Beethoven's symphony in C minor under Loewe's direction. The same symphony was soon afterwards played by the 'Kaim' Orchestra, which visited Vienna during its tour through Austria. A safe reading of the work was given under the baton of Herr Schneevoigt, but he was far more successful with Berlioz's 'Corsair overture. As a modern conductor, modern music appeals to him more strongly than classical.

The Italian colony here flocked to a concert given by their countryman, Mascagni, who appeared both as conductor and composer. The most successful piece in his

programme was a Hymn from his opera 'Iris.'

On April 3, the day on which ten years ago Brahms died, the members of the Brahms Society and many personal friends and admirers of the master, assembled round his grave in the central cemetery outside the city and held solemn festival. The small Motet (Op. 110, No. 2) was sung, and Richard von Perger, director of the Conserva-torium, gave a short and warm-hearted address, in which he spoke of the great spread throughout the world of the works of Brahms since the composer's death, and of the general recognition now accorded to them.

N. Klengel, the eminent violoncellist, gave a concert here with his pupil, Frl. Hahn, a young but already mature artist. The programme included a well-written, effective concerto for two violoncellos, composed by

Klengel.

ined

ick '

by

City ses.

lace

the

ards

verv

the

lass

ing

eni

oirs slie has hat

oir

one

the cap

n).

and oirs ish

val

gg,

the

on.

his the

the on,

ing al. our

he oir vas

tic

on

in ln,

ra ole 111

ng

ul,

ert

ice or

of lant

> A young talented American lady, Miss Margaret Melville, who has recently come to Vienna, produced at her recital, and with success, two pleasing works of her own, a Violin sonata and a Pianoforte quintet, also some Lieder, which promise well for the future.

> Gluck's 'Iphigenie in Aulis,' dormant here for about twenty years, has been revived at the Opera, and the performance was greatly enjoyed by a small but cultured section of opera-goers. The Wagner version of the work was used.

MANDYCZEWSKI.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

An interesting madrigal concert was given in the Town Hall on March 23 by Mr. Beard's Birmingham Select Choir, under the conductorship of Mr. Edwin Stephenson, organist and choirmaster of the Cathedral. The choir, numbering about thirty-seven voices, and formed by Mr. Beard three years ago, is an admirable body of singers, well schooled and splendidly balanced. Much progress in the realization of light and shade and phrasing was shown in most of the examples submitted, and for special mention I have to name the artistic rendering of Elgar's three part-songs, 'As torrents in summer,' 'O happy eyes,' and 'Weary wind of the West.' Much local interest was centred in the first rendering here of Mr. S. Royle Shore's cleverly-written madrigal for six voices, 'Horas non numero nisi serenas.'

The Midland Musical Society's performance on Good Friday of Handel's 'Messiah' attracted an enormous assembly to the Town Hall. Mr. A. J. Cotton conducted, and the solo vocalists included Miss Lilian Adams, Miss May Seiber, Mr. Walter J. Ottey and Mr. George Uttley. Mr. C. W. Perkins was at the organ.

The Birmingham Temperance Philharmonic Choral Society ve a successful concert in the Town Hall on April 6, under Mr. W. G. Proverbs's able conductorship. Considerable improvement was shown by the choir in phrasing, enunciation of words and gradation of light and shade, notably in the part-songs and choruses, 'Song of the Vikings,' 'Annie Laurie,' 'Revel of leaves,' and in the trio, 'Night sinks on the wave,' for ladies' choir only. Señor José Solér Gomez played several violin solos, and Miss Mildred Jones, a contralto gifted with an exceedingly fine voice, Mr. William Evans, a local baritone, and the Misses Beatrice and Lilian Ellis, nignoforte duettists, contributed to the success of the Ellis, pianoforte duettists, contributed to the success of the

The Royal Society of Artists' musical matinées in connection with the spring season exhibition of pictures, given under Mr. Oscar Pollack's direction, were successfully inaugurated on Saturday, April 6. These enjoyable musical p. 325.

entertainments will be continued weekly until June 6, and a large number of new glee societies, vocalists and instru-

mentalists will appear during the season.

The Moody-Manners Opera Company held a week's operatic season at the Prince of Wales Theatre from April 15 to April 20 inclusive, the principal feature being a magnificent revival of Verdi's 'Aida,' which has not been heard here revival of Verdi's 'Aida,' which has not been neard nere since 1893. The production was principally noteworthy on account of its spectacular aspect, the gorgeous new scenery and costumes being among the finest things this company has ever done in the provinces. Madame De Vere Sapio presented an ideal Aida, and Mr. Charles Manners's conception of Ramphis has to be classed among his finest achievements on the operatic stage. Mr. Joseph O'Mara as Radames was excellent, and so was Mr. Lewis James as Amonasro.

An enjoyable concert, entirely devoted to music by the Finnish composer Jean Sibelius, was given by the students of the School of Music and the students' orchestra in connection with the Birmingham and Midland Institute, in the large Lecture Theatre on April 13. Mr. Granville

Bantock, principal of the School, conducted.

The Birmingham City Choral Society concluded its current The Birmingham City Choral Society concluded its current series of concerts with a remarkable performance of Sir Edward Elgar's latest oratorio 'The Kingdom,' given in the Town Hall, on April 18, before a large audience. Dr. H. Coward, of Sheffield, conducted, and achieved a perfect triumph. Tone and precision helped to make this performance a memorable one in every way, aided by the excellent singing of the principals—Miss Gleeson-White, Miss Marie Stuart, Mr. Henry Brearley and Mr. Dalton Baker. The programme included Berlioz's overture 'King Lear' and the reverie 'The captive,' sung by Miss Marie Stuart with dramatic fervour. Mr. Rutland Boughton conducted the Berlioz pieces.

The Birmingham Symphony Orchestra gave its last concert

The Birmingham Symphony Orchestra gave its last concert of the season in the Town Hall on April 20, under Mr. Arthur W. Payne's conductorship, when he proved himself Artnur w. rayne's conductorsnip, when he proved himself to be a master of his art. Beethoven's overture 'Leonora No. 3' and Elgar's 'Pomp and circumstance' march were brilliantly performed. Miss Laura Taylor was the solo vocalist and Mr. Charles Collier the solo harpist.

MUSIC IN BRISTOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Bristol North Choral Society on March 23 gave a performance of Mendelssohn's 'St. Paul' at the Victoria Rooms before a large attendance. The choir and band Rooms before a large attendance. Rooms before a large attendance. The choir and band numbered about 300 performers, Mr. F. S. Gardner leading the orchestra, and Mr. C. W. Stear being at the organ. The soloists were Madame Maggie Purvis, Miss Amy Rowlands (a member of the Society), Mr. G. W. Brierley (St. Paul's Cathedral), and Mr. A. Trowbridge (Wells Cathedral). Mr. James Bending was conductor, under where heart he well was redeed in a birdly strictly the contract of the strictly and the strictly strictly strictly and the strictly whose baton the work was rendered in a highly satisfactory

Clevedon Philharmonic Society gave an 'Elgar' concert at the Public Hall on April 3, under the direction of Mr. Edward Cook, of Bristol. The first composition given was 'The banner of St. George,' the soloist being Miss Eveline Gerrish. Selections from 'Caractacus,' the 'Sea pictures,' and some part-songs succeeded, and the band (Mr. F. S. Gardner, leader) played Marche Militaire, 'Salut d'amour'

and 'Pomp and circumstance' march.

Bristol Young Men's Christian Association Choral Society on April 13 gave a concert in their hall, and gratified a large audience by the excellent manner in which they presented three works. The most important was 'The Childhood of Christ,' by Berlioz, which previous to this occasion had not been heard in its entirety in Bristol. In 1881 the Festival Society, under Sir Charles Hallé, gave the first two parts of the trilogy. The soloists now were Miss Eveline Gerrish, Mr. R. Burchill, Mr. Arthur Walenn and Mr. H. Lewis Wensley. Mendelssohn's 'Hear my prayer' and Prout's 'Hundredth Psalm' were also sung. Mr. Harold Bernard led the band, and Mr. Arnold Barter conducted.

The recent Musical Competition Festival is referred to on

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

The Dublin Orchestral Society gave the second concert of the season on March 25, when the chief feature of the programme was the instrumental portion of Beethoven's Ninth Symphony. As the work has not been performed in Dublin for some thirty years it was more or less of a novelty, and received a very satisfactory performance by the band under Dr. Esposito. It is to be hoped that the whole work may some time be given by the Society. Smetana's overture to 'Die verkaufte Braut'; Menuet and Passacaille, Gluck; Vorspiel and Epithalamium from 'Lohengrin'; and Rhapsodie Hongroise No. 2, Liszt, were also played, the last-named for the first time by this Society. On March 26 the Dublin Oratorio and Choral Society gave a performance of Rossini's 'Stabat Mater' and a selection from Gounod's *Redemption.' The solos were sung by Miss Fannie Bauer and Mr. John Harrison (his first appearance in Dublin), Mrs. Annie McBride and several members of the Society.

Miss Annie Lord (pianoforte), Miss Madeleine Moore (violin), Miss Constance Bell (viola), and Miss Kathleen Gibson (violoncello), forming the Irish Quartet, gave a very successful chamber concert in the Gresham Hotel on March 23. The programme included Mozart's in G minor and Schumann's Pianoforte quartets, one of Beethoven's Sonatas for violoncello and pianoforte, and a group of songs sung by Mr. Horatio Connell. The quartets were admirably played and reflected the greatest credit on the members of the combination. Miss Madeleine Moore, in addition to playing the violin in the quartets, accompanied

the songs extremely well.

On March 27 the North City Choral Society gave a performance of Mendelssohn's 'Athalie,' under the conductorship of Mr. George Harrison, and acquitted

themselves well.

The Sunday Orchestral Concerts conducted Dr. Esposito at the Antient Concert Rooms have continued to attract large audiences to the cheaper parts of the house. At the concert on April 14 the programme included 'Unfinished' symphony and Mozart's e' overture. Mr. Clyde Twelvetrees played Schubert's 'Magic flute' overture. Mr. Clyde Twelvetrees played 'Kol Nidrei' and Miss Madeleine Macken was the solo vocalist.

The entries for the Feis Ceoil competitions have just closed, and promise well for the success of this year's festival. Of these there are forty-five choral, besides a large number for concerted (vocal and instrumental) as well competitions. Altogether some 440 separate entries have been received. There is to be a competition for Irish fiddlers and pipers as well as for unpublished Irish airs, for which competitors may enter up to the actual time of competition.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

Concerts of conspicuous merit and artistic value have recently been given by local musicians and teachers, and a season which has been notable both for the quantity and the quality of the music produced has terminated

characteristic brilliancy.

As instances of what can be achieved by the earnest and capable teacher, I would signalize the concerts of Mr. Winram's pupils (March 26) and those of Mr. Waddell (March 25). The Music Hall was crowded for the one, and the Queen's Hall for the other. Seldom does one hear string-playing so full of vitality and force, of elegance and daintiness as that exhibited by the pupils of these gentlemen. Mr. Winram's orchestra numbered seventy; his programme was skilfully chosen, and the whole concert reflected credit on his ability and judgment. The solo vocalist was Mr. George Campbell, and the solo violinist Mr. W. Watt Jupp-a clever pupil of the conductor. Mr. Waddell's excellently-selected programme was well calculated to show his pupils at their best, and perhaps the outstanding feature of the concert was the admirable rendering by his young daughter of a movement from Mozart's Pianoforte concerto

The second of what we hope may become an annual series of expositions of pianoforte duet music took place on April 4.

Messrs. A. W. Dace and Francis Gibson, two of our most prominent pianists and teachers, have long devoted themselves to this somewhat neglected form of art, and anything more cultured, refined and sympathetic than their performance cannot well be imagined. Their programme performance cannot well be imagined. Their programme included compositions by Hummel, Weber, Mendelssohn, Reinecke, Grieg, Godard and P. Scharwenka, and the audience was delighted by the artistic taste and insight which characterized the rendering of every number. Mr. George Campbell was again the vocalist.

T

Ma

whi · Fi

pro

a c

hig

am

Del

wh

the Ch be

abi the

16

che

cat

Ha

Tac

H

Ar 'C

()

an with Diagram

co

ap le: eff Li

or pi

At the third and last of the Amateur Orchestral Society's At the third and last of the Ahlaten Archeston Society Concerts, on April 8, the overtures were Gluck's 'Iphigenie, Schubert's 'Rosamunde' and Sullivan's 'Di Ballo,' and Schubert's 'Rosamunde' and Sullivan's 'Di Ballo,' and the choice of two movements from Schubert's C major Symphony was fully justified by the result. Edinburgh has every reason to be proud of this devoted band of amateurs, and they in turn are singularly happy in their conductor and trainer, Mr. T. H. Collinson. Very successful appearances were made by Miss Jean Hore, the solo violinist, and Miss Grace Roesler, the vocalist.

Concerts have been given by the Orpheus Amateur.

Concerts have been given by the Orpheus Amateur Orchestral Society (conductor, Mr. Charles Beswick), on March 29, the Morningside Amateur Orchestral Society (conductor, Mr. Robert Cumming), on April 4, and the St. Cecilia Orchestral Society (conductor, Mr. Gerald Crawford), on April 5. At the last-named concert the most noteworthy features were Tchaikovsky's 'Casse-Noisette' suite, and Mr. Crawford's own overture to the comic opera 'George and the Dragon.'

To the long list of choral concerts given last month must To the long list of choral concerts given last month must be added those of Mr. Borthwick's choir in 'Elijah' on March 20; Leith Choral Society (Mr. W. S. Abbott, conductor), the 'Creation,' on April 2; the Western Choral Society (Mr. Gavin Godfrey, conductor), 'St. Paul,' on April 3; and the Portobello Choral Society (Mr. Douglas Archer, conductor), 'Elijah,' on April 10.

Mention must be made of the yearly concert of the advanced class of the Choral Union, which is so ably trained by Mr. Lames Dowig. This took place on April 6, and

by Mr. James Dowie. This took place on April 6, and presented a choir of 300 promising pupils to a large audience in a selection from the 'Creation,' and a miscellaneous second part. The concert was a great success.

The annual school concert at Fettes College took place on April 2, and reflected the highest credit upon Mr. A. W. Dace, Mr. Colin McKenzie, and the other masters who are responsible for the training of the boys. The orchestral class played the 'Don Giovanni' overture and three excerpts from the G minor Symphony of Mozart in a most creditable manner, and the choral class sang Mac Cunn's 'Wreck of the Hesperus' capitally. There was also a movement from Schumann's Pianoforte quintet, and some part-songs and

smaller orchestral pieces, all excellently rendered. The Edinburgh String Quartet has done good work this season, and the subscribers, at the closing concert on March 26, were not slow to show their high appreciation of Mr. Colin McKenzie and his colleagues. Their playing has been uniformly sympathetic, well-balanced, warm and been uniformly sympathetic, well-balanced, warm and tuneful; and their repertoire has ranged from old Dittersdorft to Dvorák and Tchaikovsky. A large audience filled Morningside Church Hall on April 8 to hear a song and vocal duet recital given by Miss Maie Thom and Mr. Alfred C. Young, two local celebrities. The well-selected programme gave great pleasure, and the interest of the occasion was greatly enhanced by the admirable pianoforte playing of Mr. Alfred Hollins and the capital accompaniments of Mr. T. P. Lamb. of Mr. T. P. Lamb.

An excellent performance of Mendelssohn's 'Elijah,' with string and organ accompaniment, was given in Broughton Place Church, Edinburgh, on March 28, under the direction

The name of Miss Marion Richardson was unfortunately printed Richards in last month's issue, p. 258. We regret the error.

Sir Arthur Sullivan's comic opera 'Patience, or Bunthorne's Bride'-originally produced at the Opera Comique Theatre April 23, 1881—was revived at the Savoy Theatre on April 4, under the direction of Mrs. D'Oyly Carte and Mr. W. S. Gilbert, and with Mr. François Cellier as conductor.

MUSIC IN GLASGOW.

most

oted

and

Lheir

the

ber.

ctv's

and ajor argh of heir

sful

solo

enr

on

the

the

sse.

to

1151

on

ott,

on las

the ned

ge

SS.

on

ce,

re

ral

ots

he

m

nd

on

of

as ad

rfi

ecl

nd

d ne

te

15

n

n

V

d

nie.

(FROM OUR OWN CORRESPONDENT.)

The second concert of the Glasgow Amateur Orchestral Society (Mr. W. T. Hoeck, conductor) took place on March 26. A very attractive programme was submitted, which included three of Mozart's overtures—'Don Giovanni, 'Figaro,' and 'The magic flute'—Schubert's 'Unfinished' symphony, Beethoven's third Pianoforte concerto, and a selection from Mendelssohn's 'Midsummer night's dream' music. The playing of the band was on a high level, and Miss Marian Collier gave an intelligent reading of the solo part in the concerto. Mr. Herbert Brown's vocal solos provided agreeable variety. The Cecilian Orchestral Society, a capable band conducted by Mr. E. R. Joachim, made a highly successful appearance on April 11. In a somewhat ambitious programme—which included Beethoven's eighth Symphony, the overture to 'Der Freischütz,' and initial performances of a Serenade in D minor by Goëtz, and an overture from the pen of the conductor—the band played very well indeed, the strings in particular doing capital work. Miss A. Young and Mr. Percy Mitchell contributed vocal solos with acceptance.

A hopeful sign of the times was the crowded audience which assembled in Glasgow Cathedral on April 10 to hear the first performance of the recently-formed Glasgow Bach Choir. The choir consists of fifty voices—the number could be doubled with advantage—and is conducted with zeal and ability by Mr. J. Michael Diack. The works chosen for the opening concert were the Magnificat in D, the cantata 'Jesus sleeps,' and the double chorus 'Now shall the grace.' In the first and last of these works the powers of the choir were severely tested, but it is pleasing to record a performance of great merit. The effect of the closing chorale in 'Jesus sleeps' (sung at the west door of the cathedral) was very impressive. Special care had been excreised in the selection of the soloists—Masters F. C. Hastwell, H. Macdonald, H. Dougall, and Messrs. Walter Jackson, J. W. Sharpe and Leonard Rogers—all of whom acquitted themselves admirably. A special word of praise is due to Mr. Herbert Walton for his judicious accompaniments on the organ.

Among other recent musical events have been Beethoven recitals by Messrs. Philip Halstead (pianoforte) and Henri Verbrugghen (violin); a concert by the Western Amateur Orchestral Society, under Mr. D. Thorpe (Haydn's 'Clock' symphony, &c.); and five performances of Planquette's 'Rip Van Winkle,' by the Glasgow Amateur Operatic Society, conducted by Dr. D. F. Wilson.

An interesting lecture was given to the Archeological Society by the Rev. Dr. George Bell on the subject of 'Compositions associated with George Buchanan's paraphrase of the Psalms and some notes on the music of his time.' The collections of Olthorius and Servinus were dealt with, vocal illustrations being given by the choir of St. Kenneth's Church.

MUSIC IN GLOUCESTER AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Gloucestershire Orchestral Society held its sixth annual concert in the Shire Hall, Gloucester, on April 2, when the band, led by Mr. W. H. Reed and conducted by Dr. A. Herbert Brewer, gave a fine rendering of Beethoven's C minor Symphony, the dream scene from 'Hansel und Gretel,' Mr. W. H. Reed's 'Scènes de ballet,' and the 'Meistersinger' overture. The soloists were Miss Dilys Jones and Mr. W. H. Reed (violin).

The Stroud Choral Society, which is now in a flourishing condition, gave a performance of 'Elijah' at the Subscription Rooms on April 11. Mr. S. W. Underwood made his first appearance as conductor, and, supported by Mr. W. H. Reed, leader of the orchestra, he was able to present a most efficient rendering. The principal vocalists were Miss Ethel Lister, Miss Ada Bennett, Mr. Ben Ivor and Mr. Charles Tree.

Handel's 'Samson' was sung by the Cheltenham Musical Festival Society on April 11 at the Bennington Hall. The oratorio was given without orchestral accompaniment, planoforte (Mr. W. E. Haslam) and organ (Mr. A. G. host,' and the difficult part-song by Cornelius, for Bloodworth) only being used. Mr. J. A. Matthews, the

Society's conductor, secured a good performance of the work. The principals were Madame Sara Lewis, Miss Kathleen Nigel-Jones, Mr. F. Norcup and Mr. Edgar Dyson.

The third and last of the Gloucester Choral Society's concerts of the season was held in the Shire Hall on April 16, when, as usual, the programme was of a miscellaneous character, the vocal part-music being 'Fire, fire, my heart' (Morley), 'The surrender of the soul' (Peter Cornelius), 'In exitu Israel' (S. Wesley), and 'The miller's wooing' (Eaton Faning). The singing of the choir in the eight-part motets was very fine. The soloists were Madame Emily Squire, Miss Jessie King, Mr. Dalton Baker, Mr. D. Byndon-Ayres and Miss May Mükle (violoncello).

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Mr. Santley was a chorister at St. Anne's Church, Edgehill, fifty-eight years ago, and he sang again there on Easter Sunday last. The services at St. Anne's are always on a high plane, and at high Mass in the forenoon the famous baritone sang in his best manner Neukomm's 'Confirma hoc Deus.'

At the reiterated request of subscribers the directors of the Symphony Orchestra gave an extra concert on April 8, when the programme included Schubert's 'Unfinished' symphony, Wagner's 'Tannhäuser' overture, Sibelius's tone-poem 'Finlandia,' and Tchaikovsky's 'Casse Noisette' suite. Mr. John Dunn was the violin soloist, and Mr. Wilson Shaw the vocalist.

Shaw the vocalist.

The Fairfield Choral and Orchestral Society most satisfactorily performed Elgar's 'The Kingdom,' given for the first time in Liverpool at the Sun Hall on April 9.

The success of the rendering was such as to merit hearty congratulations to Mr. C. W. Black, who thus brought many months of anxiety and rehearsal to ripe fruition. If now and then the volume of tone seemed to be lacking in sonority, the choir gave of their best, singing with rare intelligence and in a manner deserving of warm commendation. Miss Gleeson-White, Miss Gertrude Lonsdale, Mr. Henry Brearley and Mr. Charles Bennett were the soloists, each of them singing with notable success.

Professor Prout lectured in the large room of the Exchange Hotel on April 13, in the presence of a goodly audience, his subject being 'Bach's Suites.'

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

For the extra Hallé Concert given annually in the interests of the Orchestra Pension Fund, the programme (on March 21) was devoted exclusively to Wagner. Dr. Richter conducted. Last season the concert added £125 to the fund which, so far untouched, amounts now to over £4,000.

conducted. Last season the concert added £125 to the fund which, so far untouched, amounts now to over £4,000.

At the last of the series of Brodsky Quartet concerts, on March 23, the programme contained Volkmann's String quartet in E minor (Op. 35); Schumann's Sonata for pianoforte and violin in A minor (Op. 105)—admirably played by Miss Olga Neruda and Dr. Brodsky—and Beethoven's String quintet in C (Op. 29), Mrs. Rawdon Briggs taking the second viola.

The Manchester Orpheus Glee Society, seeking wider fields of conquest, is competing at the Orphéoniste Competition which takes place in Paris during Whit-week. In behalf of the funds for this brave enterprise the Society gave a phenomenally successful concert on April 11, under the direction of Mr. W. S. Nesbitt, in co-operation with another famous Lancashire musical organization, the Blackpool Glee and Madrigal Society (conducted by Mr. Herbert Whittaker), who recently made such a successful appearance in London. The Lord Mayor was present, and the great Free Trade Hall was packed. Amongst the most noticeable renderings by the Manchester singers were those of Schubert's eight-part chorus, 'The song of the spirits over the waters,' Hegar's descriptive ballad, 'The phantom host,' and the difficult part-song by Cornelius, for eight voices.' O Deeth't thou are the trangul night.' The

ladies of the Blackpool Glee and Madrigal Society gave beautiful renderings of Berlioz's 'Ballad of Ophelia' (from Op. 18) for two sopranos, and 'A love song,' one of the

four-part choruses from Brahms's Op. 44.

For their annual performance in opera the students of Mr. A. J. Cross's School of Music, with some vocal and instrumental assistance, engaged, on April 19 and 20, in a creditable stage representation of Meyerbeer's 'Star of the North.'

At a meeting of representative Welshmen on April 18, it was decided to establish in Manchester a Welsh Choral Union on similar lines to that existing in Liverpool.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Northumberland Orchestral Society, under the direction of Mr. Cuthbert Horsley, gave an excellent concert on March 21. The most important items were Mendelssohn's seldom-heard 'Reformation' symphony, Rubinstein's ballet music from 'Feramors,' both for the first time in Newcastle, and Beethoven's 'Leonora' overture No. 3. A fine performance of 'Elijah' was given by the Newcastle and Gateshead Choral Union on the following evening. Mention must be made of noteworthy renderings of some of the choruses in the second part of the oratorio. The excellent quartet of soloists was Madame de Vere, Miss Ada Crossley, Mr. John Harrison and Mr. Dalton Baker. The Hallé Orchestra played, and Dr. Coward conducted. On March 24 the Teachers' Musical Society sang Mozart's 'King Thamos' and Parry's 'The glories of our blood and state,' and Miss Wyatt, Mr. T. Howie and Mr. E. J. Potts sang Schubert's and Schumann's settings of Mignon's and the Harper's songs from Goethe's 'Wilhelm Meister.' Mr. W. G. Whittaker conducted.

The Stockton and Thornaby Choral and Orchestral

The Stockton and Thornaby Choral and Orchestral Society presented, on April 10, a miscellaneous programme which included Cowen's 'Ode to the passions,' Wagner's 'Siegfried Idyll' and the two middle numbers from Berlioz's

'Harold in Italy' symphony.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

number of interesting choral concerts given during April by various societies have furnished further evidence of the steady progress which has for some time attended their studies. While adequate revivals of old works—such, for instance, as Handel's 'Joshua,' by the Penistone Choral Society, under Mr. Joseph Cooper—have not been neglected, the majority of these small but enthusiastic organizations have devoted their attention to the moderns. The Heeley Musical Union, which Mr. W. Chapman so competently conducts and inspires, did well to bring forward Stainer's cantata 'St. Mary Magdalene,' a work strangely neglected in this district. An excellent performance was secured. The Norton Lees Choral Society essayed Dvorák's 'Stabat Mater' in its English text ('At the foot of the Cross'), and Mater' in its English text (At the low the given in the proved how effective is that inspired work when given in the vernacular. Mr. Horace Reynolds conducted. The Heeley Wesley Choral Society's performance of Bridge's 'Ballad of the Clampherdown' and Gade's 'Spring's message,' under the the Clampherdown and Gaue's Spring stressing, and direction of Mr. E. G. Laycock, was chorally meritorious. Another gallant little choral society, that at Shiregreen, gave a thoroughly praiseworthy rendering of 'Elijah,' conducted by Mr. J. Gregory, the singing of the chorus being exceptionally good.

The Sheffield Male Glee and Madrigal Society gave an artistic and enjoyable concert on April 18, singing a number of unaccompanied works by Beale, Hathaway, Koschat, John E. West and Sir G. C. Martin with finish and good tone. Mr. A. S. Burrows conducted. Miss Dorothea Hemmings was the vocalist, and a quartet of brass instruments played arrangements from Weber and Verdi.

The Clarion Vocal Union gave a concert in the Albert Hall on April 20, when a number of competing Yorkshire and Lancashire choirs, totalling 350 voices, decided the final choral contests. The massed choirs were conducted by Mr. M. Blatchford.

During the closing week of April a series of operatic performances in aid of the medical charities was given in the Theatre Royal by the Moody-Manners Opera Company. Especial interest attended the venture by reason of the co-operation in the chorus of some seventy members of the Sheffield Grand Opera Society, rehearsed by Mr. J. Duffell, The chorus on the stage, increased to 166 performers, furnished an imposing musical and spectacular effect. The experiment is being watched with interest by a number of towns where local opera societies have been established.

Apri

Rich

roco

worl

Strit

very

acco

(Op.

rece

anot

givi

to ir

oper

shou

they

the

Soci

ente

man

Elg Mr. peri

Wh

Fos

been

Mar prog with

Gn

inci

than

per

whi

prin

Aus

whi

hate

han

1

Par

mu Cor it i

con

inv

ord

Mu

sch

exa

the

nev

7

Inc

19.

inc

hal

var

Con

The organization of the chorus for the Sheffield Festival of 1908 has been taken in hand. A stringent list of tests for voice, sight-reading and rhythm has been issued, which every applicant will be required to pass. The testing committee consists of eight local teachers of singing. The outline programme of the Festival is given on p. 306 of the

present issue.

MUSIC IN STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

The members of the Hanley Glee and Madrigal Society are to be warmly congratulated on the most excellent concert they gave in the Victoria Hall on March 21, when the Queen's Hall Orchestra, under Mr. Henry J. Wood, paid its first visit to the Potteries. The programme comprised Sir Hubert Parry's humorous cantata 'The Pied Piper of Hamelin,' Richard Strauss's symphonic poem 'Tod und Verklarung,' and Sir Edward Elgar's dramatic cantata 'King Olaf,' the last-named composed expressly for the North Staffordshire Musical Festival held at Hanley in 1896. Mr. John James conducted 'The Pied Piper of Hamelin' with conspicuous ability. The orchestral opening was finely rendered and the choral work speedily demonstrated

Mr. John James conducted 'The Pied Piper of Hamelin' with conspicuous ability. The orchestral opening was finely rendered, and the choral work speedily demonstrated to what heights of perfection the singers had been brought. Note-perfection, expression and clearness of enunciation have never been excelled in the history of local choral singing. Mr. Wood conducted the remainder of the concert. He not only obtained a realistic interpretation of Strauss's 'Tod und Verklarung,' but secured a rendering of 'King Olaf' that was quite monumental. The choir was inspired with the fine subject, while the band was superb throughout. The solo vocalists, Miss Amy Castles, Mr. Lloyd Chandos and Mr. Austin, were excellent.

On March 19 the members of the Stafford Choral Union gave a successful concert in the Borough Hall. The first part of the programme consisted of selections from Handel's 'Samson,' which were given in a manner that proved how carefully the choir had been trained by the conductor, Mr. H. Drury. In the second part the band gave a good rendering of Schubert's B minor Symphony and Mendelssohn's

'Cornelius' march.

MUSIC IN YORKSHIRE. (FROM OUR OWN CORRESPONDENT.)

LEEDS.

Music during the past few weeks has been little more than a gathering up of the fragments remaining after the season's feast, and after Easter all we have to look forward to are the all fresco performances of bands in the parks, towards which the Leeds Corporation has just voted £500. Were this to be regarded as any precedent for a similar expenditure on music of a more artistically serious kind in the winter months, it might be viewed with equanimity; but when, instead of selections from comic operas, symphonies and cantatas are in question, the public purse is closed!

At Leeds there were in Holy Week some interesting Passion-music services. At the new church of St. Margaret's the 'St. Luke' Passion, which Spitta with some confidence regards as an early work of Bach's, was given on Sunday, March 24, and on the following day the more familiar 'St. Matthew' Passion was performed, according to custom, at the Leeds Parish Church, Dr. Bairstow, the organist, securing one of the best renderings of the work that I can remember in the Parish Church, the chorussinging having a precision that would have been quite remarkable even had there been a conductor. On

XUM

April 28, Graun's Passion music — known as 'Der Tod Jesu'—was sung at St. Chad's Church, under Mr. H. P. Richardson's direction. The music is strangely florid and rococo, at least in the elaborate airs, but there are glimpses of carnestness, and the sound musicianship prevents the

work from being at all trivial in effect.

ratic

the

the

the

fell.

The

ival ests

iich

ling The

the

ety

the

its

sed

of

ata the

96. n

ras

ed ht.

on ig.

tor

nd

at

he

nd

W

r.

d

e

S S

The Rasch Quartet ended its first season of Chamber Concerts at Leeds on March 27, when Beethoven's great String quartet in C sharp minor (known as Op. 131) was very finely played, with freedom, force and colour. It was accompanied by Arensky's String quartet in A minor (Op. 35A), an interesting and very characteristic work, which received a brilliant interpretation. By way of anticipating another season, a society has been formed at Leeds whose object will be the furtherance of opera and drama, not by giving indifferent performances, but by encouraging managers to improve the artistic character of their fare. As regards opera, this method of focussing what is best in public opinion should do nothing but good. If operatic managers repeat the same hackneyed works year after year it is only because they know they will pay, and, as business men, they avoid the risks which launching forth upon the unknown may involve. If such an association as the Leeds Playgoers' Society can afford some guarantee that a little artistic enterprise will have a good chance of general support, managers may be trusted to follow the cue thus given them.

OTHER TOWNS.

At Hull the Harmonic Society on March 22 introduced Elgar's 'The Apostles' for the first time in that town. Mr. Walter Porter directed a performance which, if not perfect, enabled a large audience to form some idea of the character of the work. The principals were Miss Gleeson-White, Miss Alice Lakin, Mr. J. Coates, Mr. F. Harford (St. Peter), Mr. Robert Burnett (Judas), and Mr. Ivor Foster. The choir sang with expression, and evidently had been well trained for their task.

Foster. The coor sang with expression, and evidency had been well trained for their task.

At Huddersfield the subscription concerts ended on March 26 with a visit from the Hallé Orchestra, whose programme included Haydn's 'Clock' symphony, played with delightful sympathy under Dr. Richter, and Beethoven's G major Pianoforte concerto, with Mr. W. Backhaus as an

incisive and artistic soloist.

The Middlesbrough Musical Union gave a concert of more than common interest on April 10, when a most sympathetic performance was given of Brahms's 'German Requiem,' which had never before been heard in that town. The principals were Miss Lillie Wormald and Mr. Frederic Austin, both of whom sang very artistically. Schubert's 'Unfinished' symphony was another feature of the concert, which was very ably conducted by Mr. Kilburn, who can claim to have anticipated Safonoff in dispensing with a baton, having done so ever since a temporary injury to his hand was the means of disclosing the virtues of this method.

The chromatic harp, invented by M. Gustave Lyon, head of the firm of MM. Pleyel, Wolff, Lyon et Cie. (of Paris and London), has not hitherto been regarded with much favour in England, although it is being taught in the Conservatoires of Paris, Brussels, Leipzig, Milan, &c., and it is used in many of the principal orchestras on the continent. The reason of this insular prejudice against an invention which removes the difficulties attendant upon the ordinary pedal harp is not far to seek, but it is satisfactory to know that the Associated Board of the Royal Academy of Music and the Royal College of Music has this year admitted the new instrument for the first time into its examination scheme. Two candidates who entered for the Board's recent examination have passed in playing the chromatic harp; they are pupils of Miss Ellen Childs, the first teacher of the new instrument in this country.

The Year-book and Register of Members (1907) of the Incorporated Society of Musicians, its twenty-third annual issue, has recently been published at the general office, 19. Berners Street. This useful book of reference contains much information beyond the immediate scope of the Society, including a list of choral and orchestral societies, and half-a-dozen pages are devoted to a catalogue of hotels in various parts of the country.

Foreign Motes.

RERLIN.

In the old Sophienkirchhof are buried the remains of Wilhelm Bach, the last surviving grandson of J. S. Bach, and his daughter Augusta. The former, the son of Joh. Christoph Friedrich Bach, was born at Bückeburg in 1759 and died in 1845. In 1843, at the inauguration of the monument to the memory of his grandfather, he, together with his wife and two daughters, was present. The grave, which had fallen into decay, has been restored and fresh ivy planted.—
At the second Philharmonic concert next season a new choral work, 'Paria,' by Arnold Mendelssohn, will be produced under the direction of Prof. Siegfried Ochs.—
⁴ Romeo und Julia auf dem Dorfe,' an opera by Fritz Delius, was produced here at the Komische Oper on February 21. The libretto is based on Gottfried Keller's well-known short story of the same title. The principal rôles were taken by Herr Willi Merkel and Frl. Lola Artôt de Padilla. The orchestra was under the direction of Herr Fritz Cassirer.

BRESLAU.

British music of late has been largely recognized in Germany. An opera by Fritz Delius, recently produced at Berlin, is noticed above. We learn also of a first and favourable performance in German of Sir Charles Villiers Stanford's clever opéra comique 'Shamus O'Brien' in this city. The composer was present, and was recalled after the second and third acts.

BUCHAREST.

Maëstro Pietro Mascagni has recently given three orchestral concerts here at the Salle de L'Athénée, and by his impetuous conducting aroused considerable excitement. His programmes included Beethoven's C minor and Tchaikovsky's 'Pathetic' symphonies, the 'William Tell' and 'Tannhäuser' overtures, while among many excerpts from his operas the 'Cavalleria' intermesso was of course included.

EISENACH.

In connection with the inauguration of the Bach House as a Bach Museum, mentioned in our last issue, the following scheme has been drawn up. On May 26 there will be a sacred concert at St. George's Church consisting of motets sung by the St. Thomas's choir from Leipzig, the solo cantata 'Siehe ich will viel Fischer aussenden,' and organ pieces; also one or two violin concertos performed by Dr. Joachim. On Monday morning (May 27), previous to the ceremony of inauguration, an interesting service is to be held in St. George's Church similar to those of the Bach period, and it will include one of the Whitsuntide cantatas. The general procession to the Bach House will ther take place, and at the ceremony the choir of St. Thomas's Church will sing. On Tuesday, May 28, there will be a gathering of the members of the New Bach Society, at which the superintendent, Herr D. W. Nelle-Hamm, will deliver a discourse on 'Sebastian Bach and Paul Gerhardt.' At this meeting subjects concerning Bach's art will be discussed.

ELBERFELD.

Le Guide Musical states that Miss Maud Roosevelt, a vocalist cousin of the President of the United States, has signed an engagement with the director of the theatre, and that, among other rôles, she will appear as Sieglinde in Die Walküre.

MANNHEIM.

The fine arts prospered here during the reign of the Elector Karl Theodor. When Mozart came to the city in 1777 he found excellent singers at the opera-house, a fine orchestra and an enthusiastic conductor. The orchestra indeed was celebrated throughout Europe, and among its members were Cannabich, the leader, who afterwards became capellmeister, and Karl Stamitz, son of Johann Wenzel Anton Stamitz, who was also connected with Mannheim,

and who, as a symphony composer, was an important predecessor of Haydn. Then Franz Xaver Richter, who from 1747 to 1769 had belonged to the Mannheim Capelle as violinist and bass singer, was also as composer a noteworthy predecessor of Mozart. These brief references to musicians of importance in their day will help to show how interesting is the first programme of a Jubilee Festival to be held here from May 31 to June 4. The opening concert is to be devoted to symphonies by 18th century composers—Stamitz, Cannabich, Richter, Haydn and Mozart. The second programme will embrace symphonies of the 19th century by the three B's: Beethoven, Brahms and Bruckner. At the third concert, which is to be devoted to modern choral works, will be performed 'Exequien der Mignon,' by Th. Streicher. The fourth and last concert is to illustrate German Lieder of two centuries-Mozart, Beethoven, Löwe, Schubert, Schumann, Brahms and H. Wolf of course standing for the 19th century. The three composers representing the 18th century are Schulz, Zumsteeg and Reichardt. Schulz (1747-1800) wrote many songs, his 'Lieder im Volkston' being specially prominent. Zumsteeg first attempted the extended form of the ballad of which his immediate successor, Schubert, left so many fine examples. I. F. Reichardt was specially esteemed as a song writer; he set many of Goethe's poems to music.

MILAN.

Adolfo Bossi, father of the composer Enrico Bossi, and organist at Como, has been appointed, after competition, organist of the cathedral of this city.

The Italian composer, Umberto Giordano, has all but completed a new opera, 'Marcella,' based on a poem by M. Henri Cain and translated into Italian verse by M. Olinda Guerrini. The work is to be produced in the

autumn at the Lyric Theatre.

An early production is expected at La Scala of a new work by Cilèa and his librettist Colantti, entitled 'Gloria.' It is in three acts, and the action takes place at Sienna at the end of the 14th century.—Puccini is said to have given up the idea of completing 'La Conchita,' an opera, the libretto of which, written by M. Maurice Vaucaire, is based on Pierre Louys's 'La Femme et le Pantin.' It is said that the composer feared the subject was too much akin to that of

PARIS.

The two principal results of the competitions for the year 1906 of the Société des Compositeurs de Musique are as follows: £20, offered by the Minister for Fine Arts, was awarded to M. Florent Schmitt, for an orchestral work; and £20, Fondation Pleyel-Wolff-Lyon, to M. Thirion, for a

pianoforte sonata.

The conférences on the history of music at the Université Nouvelle have been attracting good audiences M. Chantavoine, who has recently published a 'Beethoven audiences. in the Alcan series of biographies, of which he is editor, in the Alcan series of biographies, of which he is editor, lectured on Beethoven and Programme Music. M. Tiersot's subject was French popular songs, while M. Calvocoressi discoursed on 'The origins of pianoforte music and on the Russian Lied.' M. Antoine, director of the Odéon, has received a new work by M. Brieux, 'Faith,' a sacred drama in six acts, for which M. Saint-Saëns has composed incidental The action takes place in Egypt, 4,000 years ago.

A Russsian festival is to be held at the Opéra, consisting of five concerts, to be given on May 16, 19, 23, 26, and 30, with Mesdames Félia Litvinne, Zbrouieva, M. Chaliapine, and many artists from the Imperial Opera of Russia, and with the Lamoureux Orchestra and choir, under the direction of MM. Arthur Nikisch, Camille Chevillard, and Rimsky-Korsakov. Works will be performed by Tchaikovsky, Borodine, Balakirev, Liapounov, Tanéřev, Liadov,

Moussorgsky, and Scriabine.

VIGEVANO.

The first performance of a posthumous opera by Antonio Cagnoni, entitled 'King Lear,' is shortly to take place at the theatre here. The composer, who died in 1896, wrote about twenty operas, some of which were successful, notably 'Don Bucefalo,' produced at Milan in 1847.

Country and Colonial Mews.

BRIEFLY SUMMARIZED.

Mi

voc

Vio

rec gav

inc

42

Val

led

Mi

I

1

Jer A

Th nui Ve

Mr of :

wit

COL

(too · B sla

Bo

and orc

3110

acc the

(

Eil

Mi

Sal and

ani

Le

Mi

Sn

nu

cor

Sc

toc

inc

and

and Mi

rer

VO

Th

35

dis

Da M

(M

1 COL

of una

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either collated from local papers or furnished by correspondents.

ABERDEEN. - MacCunn's cantata ' Lord Ullin's daughter' was performed by the choir of the Rosemount Parish Church, under the direction of Mr. A. Hendry, on April 12. The work was much appreciated by the audience.

ACCRINGTON.—Elgar's 'King Olaf' was the main attraction of the concert of the Choral Society given in the Town Hall on March 25. The solo parts were under-taken by Miss Margaret Conly, Mr. H. Turnpenney and Mr. Bridge Peters. The singing of the choir displayed a distinct advance on previous performances, and the accompaniments were admirably played by the Hallé Orchestra, who were also heard to great advantage in Grieg's 'Peer Gynt' suite and the 'Flying Dutchman' overture. Mr. W. S. Walker was the conductor.

ANERLEY.—The Anerley and District Choral Society gave a performance of Coleridge-Taylor's 'Hiawatha' trilogy in the Branch Road New School on April 16. The choir sang with precision and good attack, Mr. H. H. Pickard conducted, and the solo parts were undertaken by Miss May Swailes, Mr. Fred Fallas and Mr. William Thornton.

Ashford,-Cliffe's 'Ode to the North-east wind' was ASHFORD.—Cliffe's 'Ode to the North-east wind' was given at the Ashford and District Choral Society's annual concert on April 10. The orchestra (drawn principally from the Folkestone Philharmonic Society) and choir numbered 100 performers, and, conducted by Mr. J. E. Fletcher, gave an excellent interpretation of the work. The miscellaneous selection included 'Drops of rain' (Lemmens), 'Moonlight' (Eaton Faning), 'Weary wind of the West' (Elgar), and other part-music by the choir. The orchestra played Schubert's 'Rosamunde' overture, German's 'Henry VIII.' dances, and Elgar's 'Pomp and circumstance' march.

AYR .- The second concert of the Choral Union took PAR.—The second concert of the cloral Clind took place in the Town Hall on March 21, when Macfarren's Lady of the Lake' was performed. The solo parts were sung by Miss Eva Rich, Miss Jeanie Roxburgh, Mr. Henry Beaumont, Mr. William Thornton and Mr. John Lindsay. The orchestra was provided by the Ayrshire Philharmonic Society, and Mr. Hugh McNabb was the conductor.

BATH.—Elgar's 'King Olaf' was performed by the Choral and Orchestral Society on April 16 in the Assembly Rooms. This was the second performance of Assembly Rooms. This was the second performance of the work by this Society, and the occasion was made an 'Elgar' night, the overture 'Froissart' and the Meditation from the 'Light of life' being included in the programme. The solo parts in the cantata were sung by Miss Ethel Lister, Mr. Gwillym Richards and Mr. Harry Dearth. Familiarity with the work enabled the choir to do full justice to the choral numbers, and the orchestra (led by Mr. J. W. Duys) was also excellent. Mr. H. T. Sims conducted.

Beller.—Maunder's cantata 'Olivet to Calvary' and Mendelssohn's 'Hear my prayer' were excellently rendered at the Wesleyan Church on March 27, under the conductor-ship of Mr. John B. Gough. The solo vocalists were Miss Bernice Woods, Mr. Herbert Gregory and Mr. L. G. Dickinson.

BISHOP'S STORTFORD. -Sir F. Bridge's 'Ballad of the Clampherdown' formed the principal feature of the concert given at the College on April 9. The orchestra, which was formed barely a year ago, is composed chiefly of boys and old boys, and the choir (also composed of the boys) showed evidence of patient training, and entered thoroughly into the spirit of the work. This was the first occasion on which the choir and orchestra have joined forces, and the result reflected much credit on the conductor, Mr. A. G. Tidmarsh.

BLACKBURN. - The second concert this season of the Cecilia and Vocal Union took place in the Exchange hall on April 10, the programme including Parry's 'Blest pair of Sirens,' Stanford's 'Songs of the sea,' 'The leap of Kurroglou,' by James R. Dean, ballad for baritone solo,

cherus and orchestra, and Tchaikovsky's '1812' overture. Miss Perceval Allen and Mr. Francis Harford were the solo vocalists, and Miss Nora McKay played Mendelssohn's Violin concerto.

Brampton.—The Choral Society, which has been reconstituted and increased since its last performance, gave a concert at St. Martin's Hall on April 4, when 'Hiawatha's Wedding-feast' and a miscellaneous selection, including Faning's 'Song of the Vikings' and Mendelssohn's '42nd Psalm' were performed with considerable success. Valuable aid was rendered by the Carlisle Orchestral Union, led by Mr. James Crozier. The solo vocalists were Miss Victoria Hopper, Miss Lister Scott and Mr. R. Metcalfe, who sang the tenor solo in the 'Wedding-feast.' Mr. F. Drakeford conducted.

BRIGHTON.—The Southdown Choral Association gave its first concert on April 10, with a programme consisting of Schubert's 'Song of Miriam' and a selection of unaccompanied part-songs, in which the choir, under the direction of Mr. G. Street, was heard to advantage.

BURRY PORT.—The annual concert of the choir of Jerusalem Chapel took place on March 26, when Dvorák's 'At the foot of the Cross' ('Stabat Mater') was performed. The choir and orchestra (led by Mr. W. F. Hulley) numbered 180, and the solo vocalists were Madame Ellen Verrinder, Miss May Peters, Mr. Joseph B. Morse and Mr. Trevor Evans, the last-named, owing to the absence of another artist, studied and sang the tenor part successfully within twenty-four hours' notice. Mr. Frank King conducted.

CARDIFF.—The Musical Society's final concert this season took place at the Park Hall on April 10, when Elgar's 'Banner of St. George' and Coleridge-Taylor's ballad 'The slave's dream' were the main features of the programme. Both works were excellently sung by the choir, enunciation and expression being alike highly creditable, and the orchestra was heard in Mendelssohn's 'Calm sea' overture and Smetana's 'Verkaufte Braut' overture, besides accompanying a Violin concerto of Rubinstein, of which the solo was played by M. Zacharewitsch. Miss Gleeson-White was the solo vocalist, and Mr. Aylward conducted.

CASTLE CARY.—The Choral Society gave an excellent performance of Mendelssohn's 'St. Paul' on April 11. The choir sang with much spirit and good attack. Miss Ethel Barnicott, Miss Whitelock, Mr. H. Partridge and Mr. R. T. A. Hughes were the solo vocalists. The orchestra was led by Miss Heginbotham, Mr. Algernon Salter playing the violoncello obbligato to 'Be thou faithful,' and Mr. A. Clements conducted.

CATERHAM.—The Choral Society celebrated its twentieth anniversary on April 17 with a performance of 'The Golden Legend.' Miss Ethel Wood, Miss Helen Blain, Mr. Francis Glynn, Mr. Robin Overleigh and Mr. W. J. Snow were the solo vocalists. The singing of the choral numbers gave evidence of very careful training by the conductor, Mr. Charles Hunt—the 'Evening hymn' and '() pure in heart' being sung with great expression. Schubert's 'Unfinished' symphony preceded the cantata.

CHISWICK.—The tenth of the Chiswick Philharmonic concerts, given by the Western District Orchestral Society, took place on April 16 at the Town Hall. The programme included Weber's overture to 'Oberon,' Schubert's 'Unfinished' symphony, German's 'Henry VIII.' dances and Chopin's 'Andante and Polonaise' in E flat for pianoforte and orchestra (with Miss Rose Richards as solo pianist). Mr. David M. Davis conducted. Part-songs were pleasingly rendered by the ladies' choir of the Society. The solo vocalist was Miss Constance Whetton.

CORSHAM.—The second concert given by the Choral Society this season took place in the Town Hall on April 3. The programme consisted of Sir Hubert Parry's 'Pied Piper' as its chief feature and a miscellaneous selection, the various part-songs affording the choir ample opportunity of displaying refinement of style and technical accuracy. Variety was provided by the orchestra in Cowen's 'English Dances.' The solos in the cantata were undertaken by Mr. C. F. Spackman (Piper) and the Rev. S. M. Davies (Mayor), and Mr. Lewis Spackman conducted.

CROYDON.—The Croydon Conservatoire String Orchestra gave a concert in the large Public Hall on April 12. The programme included Serenade Op. 72, Hofmann; Serenade Op. 88, Blasser; 'Quatuor Slave,' Op. 26, Glazounow, and other interesting works for strings. Miss Muriel Osborne was the solo violinist; Mr. S. Coleridge-Taylor conducted as usual.

DUFFTOWN.—The Choral Union gave a successful performance of Coleridge-Taylor's 'Hiawatha' (Parts 1 and 2), in the Parish Hall on March 22, both choir and orchestra, the latter from Aberdeen, doing excellent work under the conductorship of Mr. F. Whiteley. The solos were undertaken by Miss Bertha Begg, Mr. Percy Knight and Mr. C. F. Anderson, all members of the Union.

DUNFERMLINE.—The Choral Union performed Handel's 'Samson' at St. Margaret's Hall on March 19. The choir, consisting of 150 voices, were assisted by the Dunfermline Amateur Orchestra. Misses Eva Rich and Jeanie Roxburgh, Messrs. Henry Beaumont and William Thornton were the principal vocalists, and Mr. Hugh McNabb conducted.

EASTBOURNE.—Mr. Smallwood Metcalfe's annual concert was given in the Town Hall on March 25, when the programme consisted of Dvorák's 'Spectre's bride' and Longfellow's ballad 'The leap of Kurroglou,' set to music by Mr. J. R. Dean, organist of St. Saviour's Church. The large choir sang throughout with great expression and restraint, and the important accompaniments were played by an excellent orchestra of forty-five performers, the leading strings and the wood-wind and brass being drawn from the London Symphony and Queen's Hall Orchestras. Miss Perceval Allen, Mr. Spencer Clarke and Mr. Albert Garcia were able interpreters of the solo music, and Mr. Metcalfe conducted.

Enniscortily.—The annual spring concert of the Choral Union was held in the Church Institute on April 4, when the cantata 'King Harold,' by Cunningham Woods, was creditably performed, the conductor being Mr. Edward Challans, and the solo vocalists Miss H. C. Preston, Miss Avis Wilkinson and Mr. Albert Mayston. A presentation of a gold pendant was made to Miss Merrick on her retirement from the post of accompanist to the Society, as a mark of appreciation by the members of her valuable services during several years.

FAVERSHAM.—The Faversham Institute Philharmonic Society gave for its fourteenth concert, at the Lecture Hall, on April 11, Mendelssohn's 'Elijah.' The choir and orchestra numbered 100 performers, and rendered excellent service under the direction of Mr. W. J. Keech. The principal vocalists were Miss Ethel Wilkinson, Miss Winifred Heath, Mr. J. B. Fearnley and Mr. S. Heath.

FELIXTOWE.—A concert was given by the combined Choral and Orchestral Societies in Hamilton Hall on April 5, the chief feature of the programme being 'Hiawatha's Wedding-feast.' The choir sang with spirit and excellent expression, and there was an efficient orchestra. The programme also included Elgar's part-songs 'The snow' and 'My love dwelt in a northern land,' the march in 'Athalie' and Handel's 'Water music.' Mr. C. W. Fredericks sang the solo in the cantata, and the other soloists were Miss Isabel Bowers and Miss A. Kempton. Mr. J. Job, to whose training the success of the choir and orchestra is due, conducted.

FLEET.—Cowen's 'John Gilpin' and Handel's 'Ode to St. Cecilia's Day' were performed by the Musical Society at the Pinewood Hall on April 18. The spirited singing of the choir reflected credit on the training of Mrs. Hudleston, who conducted. The solo music was undertaken by Mrs. Florence Morgan and Mr. Howard Fenwick. At the conclusion of the concert a presentation was made to Mrs. Hudleston in token of appreciation of her services as honorary conductor.

FLORIANA (MALTA).—Mendelssohn's 'Elijah' was performed by the Musical Union on April 2, in Lamplough Hall, and the amateur orchestra did efficient service under the direction of Mr. Robinson, to whose care the success of the performance was mainly due.

sed in

hter?

arish

main n in nder-

and

ayed

the Iallé

e in

nan

tha' 16. Mr. vere

and

was

nual

rom

red

ave

ht '

and yed II.'

ook

n's

ere

nry

av.

nic

the

an

ion

he

ys)

nd

ed

or-

G.

he

as

br

ed

ne

lt

h.

10

e

of

FROME -Mr. T. Grant's annual concert took place in the Market Hall on April 1, when the programme included the overture 'Masaniello,' the 'Athalie' and 'Tannhäuser' marches, and Handel's 'Largo.' The vocalists were Miss Florence Holdernesse, Miss Bessie Grant, Mr. Herbert Emlyn and Mr. Arthur Barlow. The orchestra (led by Mr. E. G. Oram) was conducted by Mr. Grant.

HALDON.—Sir Hubert Parry's cantata 'The soul's 'ransom' was sung in St. Michael's Church on March 20 by the Festival Choir. There was a full orchestra and chorus, and the solo vocalists were Miss Biddle and Mr. J. Coleman. Mr. Percy Hughes, organist of Holy Trinity, presided at the organ, and Mr. W. Hoyle, organist of the church conducted. of the church, conducted.

HALSTEAD.—The first and second parts of Coleridge-Taylor's 'Hiawatha' trilogy were successfully performed by the Choral Society on April 9, the instrumental portions being especially well rendered by the orchestra of thirty-five performers. The miscellaneous selection that followed included Cowen's 'Old English Dances' and Schubert's 'Rosamunde' overture. Miss Doris Simpson, Mr. Merlin Davies and Mr. Greeves Johnson were the solo vocalists, and Mr. W. H. Bullock conducted.

ILFORD. - Mendelssohn's 'St. Paul' was excellently performed at the High Road Congregational Church on Good Friday. There was a full choir and orchestra, and the principal solo vocalists were Miss Lydia Gillam, Miss Lily Grahame, Mr. Samuel Masters and Mr. Arthur Barlow. Mr. Leonard Robson presided at the organ and Mr. W. I. Walls conducted.

Kelso (N.B.).—The Choral Union gave a fine performance of 'The Messiah' in the Corn Exchange on April 5, under their conductor, the Rev. W. J. Clarke, rector of St. Andrew's Church, Kelso. The choir displayed good St. Andrew's Church, Keiso. The client displayer good attack, tone, and variety of expression, reflecting much credit on the conductor. A week later the Choral Union presented their conductor with a purse of gold and silver-mounted baton as a special mark of esteem.

KETTERING.—The Choral Society closed its season on April 18 with Gounod's 'Gallia,' Elgar's 'The Banner of St. George' and Mendelssohn's 'Capriccio Brillant' for pianoforte and orchestra (Op. 22), the solo part played by Miss Edith Palmer. Miss Ethel Lister was the vocalist. Mr. H. G. Gotch conducted.

KIRKCALDY.—The Musical Society gave a successful performance of Berlioz's 'Faust' on March 20. The soloists were Miss Agnes Nicholls, Mr. Lloyd Chandos, Mr. Charles Tree and Mr. John Mackenzie. There was an excellent orchestra under the leadership of Mr. W. H. There was Cole, of Glasgow. Mr. Charles M. Cowe conducted.

LEAMINGTON. - Sir Hubert Parry's 'Pied Piper' and selections from 'Tannhäuser' and 'Lohengrin' formed the programme of the concert given by the New Choral Society in the Winter Hall on April 11. The choir entered thoroughly into the spirit of Sir Hubert Parry's humorous music (the solos of the Mayor and Piper being sung by Mr. Charles Knowles and Mr. Alfred Heather), and the orchestra, including members of the Birmingham Symphony Orchestra, rendered efficient service. Miss Marie Gwynn joined the other vocalists named in the Wagner selections. Mr. H. M. Gibbon, to whom the success of the performance was largely due, conducted. - The Madrigal Society gave a concert in the Winter Hall on April 18, the occasion taking the form of a Shakespearean festival. The choir sang numerous part-songs set to words of Shakespeare by Cunningham Woods, A. H. Brewer, R. J. S. Stevens, H. Wareing, J. B. McEwen, Edward German, A. W. Ogilvy and W. Macfarren, these being interspersed with solos and recitations, all from the works of the great poet-dramatist. Mr. Roberts West, the conductor, deserves commendation for the excellent singing and enunciation of the choir.

LEAVESDEN (HERTS).-The Woodside Choral and

undertaken by Madame Henriette Keil, who with Mr. George Scales (bass) and Mr. Franklyn Vernon (humorist) contributed to the miscellaneous portion of the programme. Mrs. Athelstan Clark presided at the pianoforte, and the Rev. Athelstan Clark conducted.

LEICESTER. - Spohr's 'Fall of Babylon' was performed LEICESTER.—Spohr's 'Fall of Babylon' was performed by the West End Choral Society at the Temperance Hall on March 28. The choruses were commendably sung under the conductorship of Mr. S. Pickett, and the solo vocalists were Miss Jennie Ellis, Miss Annie Johnson, Mr. Furness Williams and Mr. John Booth. The orchestra was led by Mr. D. Sansom, and Mr. A. Pickett presided at the organ.—The New Musical Society (conductor, Mr. Charles Hancock) gave a successful rendering of Smart's 'The Bride of Dunkerron' and Sir Edward Elgar's 'The Banner of St. George' in the Temperance Hall on April 18. The solo vocalists were Miss Kate Cherry, Mr. Joseph Reed and Mr. James Coleman. and Mr. James Coleman.

LEIGH (LANCS.). - The Leigh Technical School Choral Society gave its ninth annual concert in the Co-operative Hall on April 10, when 'Judas Maccabeus' was performed. The choir did excellent work under the conductorship of Mr. Ellis France, and the solo vocalists were Miss Kate Cherry, Miss Lily Whiteside, Mr. Walter Lawley and Mr. James Horrocks.

LETCHWORTH. - The Philharmonic Society of this Garden City performed Parts 1 and 2 of Haydn's Creation ' and a miscellaneous selection in the Free Church Hall on April 11. The conductor, Mr. H. Gommersall, is to be congratulated on the excellence of the work done by the orchestra and choir. The principal vocalists were Miss Eva Hardy, Mr. Harry Collins and Mr. R. R.

LOUGHTON. -At the Loughton School concert given in the Lopping Hall on April 4, Anderton's 'Wreck of the Hesperus' was performed, under the direction of Mr. Henry Riding.

NEWPORT (MON.).-The Musical Society gave selections from 'Judas Maccaheus' at its second concert on April 11, under the conductorship of Mr. E. G. R. Richards, the singing of the choir in 'Hear us, O Lord,' 'We never will bow down' and other choruses being specially good. The orchestra played Schubert's overture 'Rosamunde,' and Miss Mabel Manson, Mr. Richard Thomas and Mr. Joseph rarrington were the solo vocalists.—The Choral Society gave a concert in the Tredegar Hall on April 18, with a miscellaneous programme which included Dudley Buck's 'Hymn to music,' Leslie's 'Lullaby of life,' Bach's motet 'I wrestle and pray,' and Mendelssohn's double chorus 'Why rage fiercely the heathen?' The singing of the choir in these pieces gave evidence of their excellent training by Mr. A. E. Sims. Miss Ada Crossley and Mr. Charles Tree were the solo vocalists. Farrington were the solo vocalists. - The Choral Society

NORTHAMPTON. - The Musical Society gave an admirable performance of Handel's 'Samson' on April 11. The choir, which numbered over 300 voices, was at its best in 'O first created beam' and 'Let their celestial concerts all unite.' There was an efficient orchestra, and the solo music was ably sung by Miss Winifred Marwood, Mr. Henry Turnpenney and Mr. Montague Borwell. Mr. C. J. King

PANGBOURNE.—The Choral Society gave a performance of Sterndale Bennett's 'May Queen' in the New Hall on April 12. The choir displayed the results of careful training by their conducor Mr. R. F. Surplice. The solo vocalists were Miss A, Aldridge, Mr. C. H. Mort and Mr. Lohn Kou. John Key.

PERTH.-The St. John's Choral Society gave a successful rendering in the Parish Church, on March 25, of Sterndale Bennett's cantata 'The Woman of Samaria.' Miss Eva Chadwick and Miss Gertrude Taylor sang the solo parts. Orchestral Society gave an impressive performance of Elgar's
Banner of St. George' on April 10. The solos were

Mr. Frederick Midgley presided at the organ, and
Mr. Frederick Midgley conducted.

Club excell Halie Maste Tree. ST. Cowe Chora Clark small sung ST.

succe

when of C

spirit.

traini

. The

the

small Lilian SH its ser on A by th The c espec Miss and N ST Socie · Ode excell 'Sieg

from A co

Wesle Hayd

were

Mr. 1 ST eightl progr Ban The Dewl The f ST of th Max the c were The Mr. 1

Tu the c I. Fo intere Chac and t the a addit for t of mu the s Mr. Mack

Mr. 1 W

Sulliv

singi

marc progr St. Helens (Lancs.).—Mr. J. H. Maunder's oratorio 'The Martyrs,' for male voices and orchestra, was given in the Town Hall on April 4 by the St. Helens Glee Club. The chorus-singing of the eighty members was excellent. The orchestra consisted of members of the Halle Orchestra and Liverpool Orchestral Society (led by Mr. Gordon E. Stutely). The principal vocalists were Master Joseph Green, Mr. J. J. Maltby and Mr. Charles Tree. Dr. S. Bertram Liddell conducted.

ge

rd

all er

is

35

es

he

er

ed

al

of

te

n

St. Ives (Hunts.).—'Hiawatha's Wedding-feast' and Cowen's 'John Gilpin' were the principal features of the Choral Society's programme on April 11. The choir of 100 voices had been well trained by the conductor, Mr. Frank Clark, and sang throughout with much spirit, and there was a small orchestra. The solo in the 'Wedding-feast' was sung by Mr. Reed.

ST. LEONARDS.—The Amateur Choral Society gave a successful concert at the Pier Concert Hall on April 11, when they performed Haydn's 'Spring' and Parts 1 and 2 of Coleridge-Taylor's 'Hiawatha.' The choir sang with spirit, their enunciation being excellent, thanks to the able training of Mr. V. Blount, who conducted. There was a small orchestra and the solo parts were sung by Miss Lilian Turnbull, Mr. G. Uttley and Mr. Ager Grover.

SHREWSBURY.—The Shrewsbury Harmonic Society ended its season with a fine performance of Gounod's 'Redemption' on April 11 in the Music Hall, and was ably supported by the local orchestral society, led by Mr. Hubert Salt. The choir, conducted by Mr. J. A. Lea, sang very effectively, especially in the last number. The principal vocalists were Miss Jennie Ellis, Miss Annie Johnson, Mr. George Brierley and Mr. John Booth.

and Mr. John Booth.

STOCKTON-ON-TEES.—The Choral and Orchestral Society gave a concert on April 11, when Cowen's 'Ode to the passions' was performed, the choir doing excellent service. The orchestra played Wagner's 'Siegfried Idyll' and the 'Pilgrims' March' and Serenade from 'Harold in Italy.' Mr. Arthur Wilson conducted.——A concert of sacred music was given in North Terrace Wesleyan Church on Good Friday, when a selection from Haydn's 'Creation' and Dudley Buck's 'Hymn to music' were successfully performed under the conductorship of Mr. D. J. Tingle.

STOURBRIDGE.—The Concert Society gave its ninety-eighth concert in the Town Hall on April 15, when the programme included Rossin's 'Stabat Mater,' Etgar's 'Banner of St. George' and Mozart's Serenade for strings. The solo vocalists were Miss Dorothy Silk, Madame Amy Dewhurst, Mr. Henry Beaumont and Mr. James Coleman. The full orchestra and choir were under the able direction of Mr. George Halford.

STOURPORT.—The Choral Society gave its last concert of the season in the Parish Room on April 17, when Max Bruch's 'The lay of the bell' was performed under the conductorship of Mr. George Jackson. The choruses were sung with remarkable expression and dramatic power. The soloists were Madame Emily Breare, Miss Evers, Mr. Frank Mullings and Mr. James Coleman.

TUNERIDGE WELLS.—The Bach programme provided at the choral and orchestral concert given by Mr. Francis J. Foote in the Opera House on March 27, was of great interest, including as it did the 'St. Matthew' Passion, the Chaconne for solo violin, played by Herr Hans Wessely, and the Concerto in D minor for two violins, in which the artist named was joined by Mr. Spencer Dyke. In addition to Mr. Foote's choir, formed in the autumn of 1904 'for the purpose of studying and performing the masterpieces of music,' a special choir of ladies had been organized to sing the soprano and alto solos, the other solo vocalists being Mr. Thomas Gibbs, Mr. Percival Driver and Mr. Leslie Mackay. There was a complete double orchestra, and Mr. Francis J. Foote conducted.

Wellington (Salop).—The Choral Union performed Sullivan's 'Golden Legend' on April 10. The chorus singing was very good, especially in 'O gladsome light' and the Epilogue. Schubert's 'Unfinished' symphony, and the march and chorus from 'Tannhäuser' completed the programme. The band and chorus numbered 160. of Music.

Madam Aston, Miss Clara Robson, Mr. Charles Saunders and Mr. F. W. Dawson were the soloists. Mr. T. E. Clarke led an efficient orchestra, and Mr. Malcolm Allison conducted.

WHITBY.—A spirited performance of Cowen's 'John Gilpin' was given on April 17 by the combined Choral Societies of Pickering, Kirby Moorside and Loftus, conducted by Dr. Thomas Ely.

WILLENHALL.—Dvorák's 'Stabat Mater' was sung at the parish church on Good Friday, the choir being considerably augmented for the occasion. The soloists were Mrs. J. V. Dewis, Miss Porter, Mr. E. R. Ludlow and Mr. J. Coleman; the organist was Mr. Percy Summerfield; and Mr. H. Colin Perks conducted.

WINSLOW (BUCKS).—The Winslow Musical Society gave their annual concert on April 4, when Cowen's 'St. John's eve' was performed. The soloists were Miss Winifred Marwood, Miss Eva Coppins, Mr. Charles Child and Mr. Montague Borwell. In the second part of the programme some unaccompanied part-songs and Faning's 'Song of the Vikings' were given by the Society. Mr. G. Herbert Thompson conducted.

WOODBRIDGE.—Mr. Lee Williams's cantata 'The last night at Bethany' was performed by the choir of St. Mary's Church on March 28. The singing of the choir and efficiency of the orchestra reflected much credit on the training of the organist, Mr. F. W. Hopson, who conducted, and whose place at the organ was taken by Miss Carter. On the previous evening Mr. Hopson, who is resigning his position to go abroad, was presented with a purse of £40 as a mark of appreciation, and a silver cigarette case from the band of the Volunteer Corps of which he is bandmaster.

Worcester.—The Co-operative Choral Society gave its thirteenth concert in the Public Hall on March 26. The Society sang part-songs by Cantor, German, Hatton, Laurent de Rillé and Pinsuti, and a new part-song entitled 'O hemlock tree!' composed by Mr. G. Leonard Wainwright, the conductor of the Society, which was encored. The same Society gave a concert of sacred music on April 7 in aid of the Worcester Infirmary.—The second concert of the Musical Society took place at the Public Hall on April 16, when the programme comprised Sterndale Bennett's 'May Queen,' the music of which sounded as fresh and delightful as ever, and selections from Sullivan's 'Tempest' music and 'Golden Legend,' Miss May Eaves, Miss Olive James, Mr. W. J. Ottley and Mr. F. Lightowler interpreted the solo music. The choir and orchestra, numbering 120, did excellent service, and Mr. W. Mann Dyson conducted.

Dr. Charles Vincent read an interesting paper at the meeting of the Incorporated Society of Musicians (London Section) on April 13, his subject being 'The songs of Shakespeare,' with musical illustrations by Miss Ada Forrest, Miss Bessie Grant, Mr. Henry Plevy and Mr. Francis C. Harford (vocalists), and Mr. Stanley Hawley (pianoforte). The lecturer divided his discourse into four parts: (1) Songs mentioned by Shakespeare in his plays; (2) Songs possibly sung in the original performances; (3) Settings composed since Shakespeare's time in the middle of the 19th century; and (4) Recent settings.

The prize competition offered by Mr. Mark Hambourg for the best pianoforte solo written by a British-born subject, has just been decided. The judges, Mr. Arthur Hervey, Mr. Algernon Ashton, Mr. Michael Hambourg and Mr. Landon Ronald, reluctantly came to the conclusion that there was not any work of sufficient importance to warrant their awarding the first prize of £20. It was therefore decided to choose only two pieces, namely, a Polonaise Impromtu in E, composed by Mr. William Wolstenholme, and a Scherzo by Mr. J. F. Rowe, which have won the second and third prizes for £10 and £5 respectively. The former piece will probably be played at Mr. Mark Hambourg's recital at

Queen's Hall on May 15.

Mr. George D. Lamont has been appointed Master of Music to the schools under the Board of the Burgh of Brechin, N.B.

Mr. Ager Grover, solo tenor at the Temple Church, has been appointed a professor of singing at the Guildhall School of Music.

The Maidstone Choral Union, probably one of the best choral societies in the South Eastern counties, gave a performance of Mendelssohn's 'Hymn of Praise' and Mackenzie's 'Dream of Jubal' in the Corn Exchange on April 8, which reflected great credit on all concerned, and notably on the conductor, Mr. F. Wilson Parish. The large choir displayed a remarkably fine tone, spirited attack and excellent enunciation, and there was a full orchestra (led by Mr. A. Easter Smith), largely augmented from London orchestras, their playing being excellent except for an occasional predominance during the recitation part in Mackenzie's sional predominance during the recitation part in Mackenzie's cantata. Miss Mabel Manson, Miss Frederica Daniell, Miss Violet Roberts, Mr. Ernest Pike and Mr. George Lauder were able exponents of the solo music, while once more Mr. Charles Fry successfully resumed his original position as reciter in the 'Dream of Jubal.'

Readers of THE MUSICAL TIMES who are planning their summer holidays may be glad to know that this year's Richard Wagner Festival in the Prinzregenten-theater at Munich will be held on the following dates: Der Ring des Nibelungen, August 14 to 19, August 28 to September 2, and September 9 to 14; Tristan und Isolde, August 12, 21, and 26, and September 7; Die Meistersinger, August 24 and September 5; Tannhäuser, August 23 and September 4. Previous to the Wagner Festival there will be performed a cycle of Mozart's operas, including Don Giovanni, August I and 7; Figaro, August 3 and 9; and Cosi fan tutte, August 5 and 11.

The Committee of the Leeds Musical Festival have made some alterations in the programme since the outline scheme was given in our April issue (p. 237). For the last concert on Saturday evening of the Festival week) Handel's 'Acis and Galatea' has been replaced by a miscellaneous selection, which is to include 'Vatergruft' (Cornelius), an unaccompanied eight-part motet (Bach), Pianoforte concerto (Grieg), 'Sea songs' (Stanford), and 'Blest pair of Sirens' (Parry). Grieg's 'Peer Gynt' suite has been added to the programme, and Dr. Bairstow, organist of Leeds Parish Church, has been appointed organist to the Festival.

Dr. Edward Ferrand Astley, J. P., died, we regret to record, at Dover on April 12, aged ninety-five years. We gave a biographical sketch and portrait of this much esteemed and nonagenarian double-bassist and enthusiastic lover of music in our issue of February, 1902, p. 99. At his organ recital at the Town Hall, Dover, on April 20, Mr. H. J. Taylor, the borough organist, on the instrument presented to the town by Dr. Astley, played an In Memoriam programme of music which included some of the deceased amateur's favourite pieces.

Desirée Artot de Padilla, the famous singer, a pupil of Madame Viardot-Garcia, a protégée of Meyerbeer, and for a few months the intended bride of Tchaikovsky, recently died at Berlin, aged seventy-two.

The Board of Trinity College of Music have presented Mrs. J. R. Blazey with a silver afternoon tea-service in recognition of her services as hon, accompanist to the choir from its formation, ten years ago, to the present time.

SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W. NOT LATER than Wednesday, May 22.

THE MUSICAL TIMES.

SCALE OF TERMS FOR ADVERTISEMENTS.

						L	S.	cl.	
Two Lines		0.0	0.0	0.0	0.0	0	3	0	
Three Lines			0.0	0.0	0.0	0	3	4	
For every addi		Line		0.0		0	0	10	
Half a Column		0.0		0.0	0.0	2	0	0	
A Column		0.0	0.0		0.0	4	0	0	
A Page	0.0		0.0	0.0		7	10	0	
Special P	same (C	OVER	Se 1 h	V OFFOR	orem.	me			

A remittance should be sent with every Advertisement.

Answers to Correspondents.

Anneau.—(1) The history of the tune 'Leoni' is given as follows in Messrs. Cowan & Love's 'The Music of the Church Hymnary': 'The words of the hymn by T. Olivers were written about 1770, and founded upon the Hebrew *Vigdal*. or Metrical Doxology, sung at the close of the synagogue service on the eve of the Sabbath. Leoni was then chorister at the Great Synagogue, Aldgate, London. Olivers applied to him for the melody to which he was in the habit of singing the *Vigdal*, and published the hymn in tract form with the following title:—A Hymn to the God of Abraham. In Three Parts: adapted to a celebrated of In Three Parts: adapted to a celebrated air Abraham. Abraham. In Three Paris: adapted to a celebrated air sung by the priest Signior Leoni, at the Jews' Synagogue in London.' The form of the melody given in 'The Church Hymnary' (No. 302) is in accordance with that found in 'A Handbook of Synagogue Music for Congregational Singing' (1889), edited by the Rev. F. L. Cohen, who states that this is 'the most correct form of the melody at present in use.' (2) The tunes 'Coychurch' and 'St. Jerome,' by Dr. Gauntlett, are non-copyright. We cannot trace his other tune under the name you give: prehaus you will send us the first line of the melody. perhaps you will send us the first line of the melody.

CALCARIA.-It would be almost impossible to state the number of times Beethoven's Choral Symphony has been performed by London Societies. In our issue of June, 1906, p. 387, we gave a list of the sixteen performances given by the Philharmonic Society since the work was first introduced into England (by that Society in the year 1826) until the present time.

PIANIST.—The term Alla Tedesca means 'in the German Beethoven uses it in his Pianoforte sonatina in G (Op. 79). You would find a good selection of graded studies for the pianoforte in 'Progressive Pianoforte studies,' selected and edited by Mr. Franklin Taylor. The work is published in two forms by Messrs. Novello.

REX.-We have no personal knowledge of New Zealand as 'a good place for a professional musician,' except that it is an enterprising colony, and a pleasant place of abode. Doubtless you would there find full scope for new zeal and fresh vigour for the exercise of your professional abilities as an organist and choirmaster.

EDITOR .- God save our Lord the King' is the form of the first line of the English National Anthem which was in use in the 18th century; it has been superseded by that now adopted. Dr. Cummings's 'God save the King: the origin and history of the music and words of the National Anthem, gives full information on the subject.

PERPLEXED .- In the absence of a dictionary of abbreviaatter Mr. Blank's name. Perhaps he is one of those gentlemen who, to quote the late Dr. E. J. Hopkins, has spell Whitechapel twice over.'

Helmsley Th.

HELMSLEY .- The music is cast in an archaic mould, which accounts for the seeming irregularity of the bars regarded from a rhythmic point of view. The well-known and beautiful a rhythmic point of view. The well-known and beautiful plain-song melody *Corde Natus*, associated with the words 'Of the Father's love begotten,' affords a similar instance of what seems to you to be 'peculiar when performed.'

CROTCHET. -(1) Brahms's Pianoforte quartets in G minor and A major were composed in 1862, and published in 1863. They are equally popular, and of similar difficulty.

(2) Volkmann's Pianoforte trio (Op. 3) is published at 10s. net, and may be obtained of Messrs. Novello.

W. B.—In regard to 'modulation in two-part counterpoint,' we cannot do better than quote the dictum of Sir Frederick Bridge in his Counterpoint primer: 'Modulation into nearly related keys is advisable; but the student must be careful to avoid ambiguity of key.

W. J. C. (Cape Colony).-We cannot speak from experience as to the system, but we have heard it well spoken of by those competent to judge. Many thanks for your kind words of appreciation.

Bible Nov inter const scores supers at the the se exposi of Sp Berlin partic violon

PR

G.

AR

ET

BE

H.

A.

Сн

prime

Westr

A Pic Old-ti Occas Lady ! Bach's Churc

Corres

Review

Philha Music A Cole Edwar Offent Londo Subur Londo Music Music **

11

11

.. .. Foreig

Count

Answe Four-p FOUL I. (

Preservational chanting of the Psalms in '100 Psalms (Bible version) pointed for chanting,' published by Messrs. Nov. ilo.

G. M.—For a clear and authentic guide to the proper interpretation of ornaments in pianoforte music you should consult Dannreuther's primer of 'Musical Ornamentation.'

ven

the

vers rew

the

was

CHI.

in

in of

nir

ho

at

and

We

e:

the en 06.

red

the

an

G

ies

S.

nd

it

nd

ies

in

W

n,

TS

se

ch

of

or

at

to

11 H Annold. D.—We are afraid that your set of Handel's full scores is not of value, as the Arnold edition has been superseded by the German Handel Society's edition.

CLARINET. - In all probability the tutors and studies used at the Guildhall School of Music are variously selected by the several professors at that Institution.

ETHEL.—Many thanks; but we are unable to consider an article on 'Examiners' extraordinary eccentricities exposed.'

BELLE ISLE.—We regret to be unable to give the residence of Spiro Samara. His publishers, Messrs. Bote & Bock, of Berlin, or Kahnt, of Leipzig, might be able to inform you.

H. G. W .- The volumes you mention have not any particular monetary value.

A. F. E.-We do not know of any pieces composed for violoncello with harp accompaniment.

CHOIRMASTER. - Stainer's 'Choral Society Vocalization primer, and Lane's 'An Elementary Sight-Singing Course.'

CONTENTS. Page Westminster Abbey (Illustrated) 293 A Pictorial Puzzle (with portrait of Lully). By J. E. Matthew 301 Old-time Music publishing. By Frank Kidson 303 Occasional Notes ... 305 Lady Violoncellists, and one in Particular (with portraits) 307 Bach's indebtedness to Handel's 'Almira.' By P. Robinson 300 Church and Organ Music 312 Correspondence 315 Reviews ... *** 316 900 Philharmonic Society ... 317 ... Musicians' Company Concert 317 ... A Colonial Festival Concert ... 318 Edward German's 'Tom Jones' 318 000 Offenbach's 'Les Contes d'Hoffmann' 318 London Concerts 318 ... Suburban Concerts ... 319 London County Council Evening Schools ... 320 Musical Competition Festivals ... 325 ... Music in Vienna 000 326 Birmingham... 327 ... Bristol 327 0 0 0 ** ... 000 000 Dublin 328 Edinburgh ... 328 Glasgow 329 ---... Gloucester and District ... 329 Liverpool and District 000 320 Manchester 329 Newcastle and District 330 ... 21 Sheffield and District 330 Staffordshire 330 Yorkshire ... 330 Foreign Notes 000 331 000 ... ---... ... 332 Answers to Correspondents ... 336 MUSIC: Four-part Song: 'Come, shepherd swains.' By Healey 410 800 400 100 ... 321

FOUR Special Supplements are issued with this Number: 1. Group of Musicians. By Hyacinthe Rigard.

2. Anthem: 'The eyes of all wait upon Thec.' By Orlando Gibbons.

3 & 4. Two Empire Hymns :-

DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

A LLEN, ALFRED H.-"Newfoundland." An Ode, for Chorus and Orchestra. 1s.

ATTWOOD, T.—"My soul truly waiteth." Anthem, for Soprano Solo and Chorus. Edited by JOHN E. WEST. (No. 885. Novello's Octavo Anthems.) 3d.

BACH, J. S.—"My heart, ever faithful." Air, for Soprano (from "God so loved the world"). In the key of D. 1s. 6d.

BELCHER, W. E.—Magnificat (Welsh words) and Nunc dimittis (English words). Set to music in the key of F, for Treble Voices (Two-part). Staff and Tonic Sol-fa Notations. 4d.

BLUNT, DOROTHY—"To Isabell." A Round, for Three Voices. 11d.

BRAHMS, J.—"O heart, subdued with grieving," English words by W. G. ROTHERY. (No. 880. Novello's Octavo Anthems.) 3d.

HALMERS-HUNT, L. C., AND E. M.—" Hymns for Easter and Whitsuntide." Words only, 4s. per 100.

COWEN, F. H.—"Minuet d'Amour" (from "A Suite of Old English Dances." 2nd Set). Arranged for Small Orchestra by GUSTAV VON HOLST. Full Score, 3s. 6d. 1st Violin, 6d.; 2nd Violin, 3d.; Viola, 3d.; Violoncello and Bass, 6d.; Wind Parts, 2s. 9d.

ROTCH, WILLIAM-"O come hither and hearken." Anthem, for Bass Solo and Chorus. Edited by JOHN E. WEST. (No. 875. Novello's Octavo Anthems.) 3d.

ELLIOTT, R. BERNARD—Romanza in D. (No. 370. Original Compositions for the Organ.) 18.

F YFE, AUSTIN—Three Songs: 1. "Your heart has trembled"; 2. "Dear hands, so many times so much"; 3. "In the year that's come and gone, love." 2s. 6d.

COODHART, A. M.—"God of our fathers." Hymn for National Thanksgivings. The words by A. C. AINGER. (No. 740. Novello's Parish Choir Book.) 1d. Words only, 1s. 6d. per 100.

RAY, ALAN-Te Deum in G. (No. 729. Novello's Parish Choir Book.) 4d.

HOLBROOKE, JOSEPH—"Souvenir de Printemps." For Violin and Pianoforte. Op. 23, No. 6. 2s.

K EETON, HAYDN—Te Deum laudamus, in B flat. (No. 726. Novello's Parish Choir Book.) 3d.

Jubilate, in B flat. (No. 727. Novello's Parish Choir Book.) 11d.

K ING, H. J.—"I will cry unto God." Anthem, for Lent and General Use. (No. 874. Novello's Octavo Anthems.) 3d.

LOVD, C. H.—"I will sing of Thy power, O God."
Anthem, for Men's Voices (A.T.B.). (No. 74. Novello's Services, Anthems, &c., for Men's Voices.) 3d.

MARTIN, GEORGE C. — "Lord of our fathers."

Hymn for Empire Day. The words by A. C. BENSON. (No. 742. Novello's Parish Choir Book.) Id. Words only, 1s. 6d. per 100.

M CEWEN, JOHN B. — "Allen-a-Dale." Four-part Song. (No. 1020. Novello's Part-Song Book.) 3d. Four-part M ORTON, MARGARET BRADFORD—Four Hymns.

For Solo Voice. 2s. N ECK, W. E. - Magnificat and Nunc dimittis in F

(chiefly unison). 3d. PARRY, C. H. H.—"The love that casteth out fear."

Vocal parts, each 1s. ROGERS, ROLAND—"Where lies the land?" Part-

Song, for Male Voices (T.T.B.B.). (No. 416. The Orpheus.) 6d.

CHOOL MUSIC REVIEW, No. 179, contains the following music in both notations: "The cuckoo sings ** God of our Fathers.' By A. M. Goodhart.

** Lord of our Fathers.' By G. C. Martin.

** Lord of our Fathers.' By G. C. Martin. DURING THE LAST MONTH .- continued.

SCHOOL SONGS—Edited by W. G. McNaught.
Published in two forms. A. Voice Parts in Staff and
Tonic Sol-fa Notations, with Pianoforte Accompaniment,
8vo.; B. Voice Parts only in Tonic Sol-fa Notation. A. B.

Book 145. Six Two-part Songs, by Various Composers .. ", 178. " Garlands of Songs for Children."

Set III. (Vocal Parts only, in Staff Notation) "God bless the Prince of Wales."

Unison Song BRINLEY RICHARDS SHARP, CECIL J., AND MACILWAINE, H. C.—
"The Morris Book." A History of Morris Dancing, with a description of Eleven Dances as performed by the Morris-men of England. 2s. 6d.

KEATS, H. - "The righteous souls that take." (No. 134. Novello's Short Anthems.) 11d.

SOUTH AFRICAN TEACHERS' MANUAL OF SIGHT-SINGING.—Part II. (Standards IV.-V.). Containing the Exercises and Instructions in the "South African Song ster," Nos. 4 and 5. By JAMES RODGER. 8d. STAINER, J.—"Love Divine, all love excelling."

Duet (from "The Daughter of Jairus"). No. 2, in E flat, for Contralto and Baritone. 1s. 6d.

TONIC SOL-FA PUBLICATIONS :-

CRIMP, H. E.-Five Easter Hymns. 2d.

NATIVE SONGSTER. - (Elementary.) Edited by IAMES RODGER. 4d.

PURCELL, HENRY-" Ode on St. Cecilia's Day." Choruses only, and Words of Solos. 8d.

SOUTH AFRICAN SONGSTER. - (Elementary.) Edited by JAMES RODGER. 4d.

ONIC SOL-FA SERIES - Edited by W. G. McNaught:

No. 1542. The Chapel. Part-Song, for T.T.B.B. C. KREUTZER

1545. Ye that do live in pleasures plenty. Madrigal JOHN WILBYE 11d. for five voices 1552. Good Night. Four-part Song.

ROBERT SCHUMANN tle sleep. Four-part 1553. Come to me, gentle sleep.

...F. H. COWEN 1554. O God, whose nature. Anthem

S. S. WESLEY 1556. He gave them hailstones for rain. Double

HANDEL 1d. VAUSE, C. W.—"Bagatelle." For the Pianoforte.

WALEY, M. S.—Hebrew Hymns ("Adon Olam" and "Ein Keilo-Heinu"). 6d.

WEST, JOHN E.—"Righteous art Thou, O Lord."
Anthem, for Sexagesima or General Use. (No. 879.

Novello's Octavo Anthems.) 3d.

WILLAN, HEALEY—"Come, shepherd swains." Fourpart Song. (No. 771. THE MUSICAL TIMES.) 11d. WILLIAMS, C. LEE—"In the Garden." Four-part Song. (No. 1021, Novello's Part-Song Book.) 2d.

7OUNG, ALEXANDER-First Selection of Fourteen Hymns and Tunes. 6d.

ST. ANNE'S, Soho. Ascension Day, May 9, at 8 p.m. BACH'S CANTATAS, "God goeth up" and "Now hath salvation," with full orchestra. Tickets for Nave and W. Gallery gratis. Send stamped directed envelope to Rector, 28, Soho Square. N. and S. Galleries without ticket.

L.R.A.M. EXAM.—A Fellow and Professor of the R.A.M., who has had phenomenal success in preparing candidates for this examination, in both parts, will ADVISE intending CANDIDATES in Pianoforte Playing and Teaching as to their chances of success, and prepare them for an inclusive fee, covering the whole course of instruction until successful. For terms and interview, apply to W., Novello & Co., Ltd., 160, Wardour Street, London, W.

ALTO and TENOR WANTED (Voluntary), for St. James's Church, Knatchbull Road, Camberwell, S.W. Services fully choral. Oratorio performances. Apply at Church Friday evenings,

THE SCHOOL MUSIC REVIEW.

ANNUAL SUBSCRIPTION, INCLUDING POSTAGE, 28. PUBLISHED ON THE IST OF EVERY MONTH. Price 1 d. THE SCHOOL MUSIC REVIEW FOR MAY CONTAINS '-

NOTES,
OUR HONOURS LIST,
SOCIABLE CHORAL SOCIETIES,
MUSIC IN EDINBURGH SCHOOLS,
MR. TOMLINS IN SCOTLAND.
HINTS ON PLANOFORTE PRACTICE.

THEORY CLESTIONS.
SCHOOL MUSIC IN THE MANCHESTER DISTRICT.
LONDON COUNTY COUNCIL EVENING SCHOOLS CHORAL UMON CONCERTS

CONCERTS.
MUSICAL COMPETITIONS,
THE MANCHESTER ORPHEUS CHOIR.
SCHOOL MUSIC TEACHING IN THE UNITED STATES.
EXAMINATION ANSWERS FROM THE CAPE.
ANSWERS TO THEORY QUESTIONS,
OPERETTA PERFORMANCES.
MR. WILLIAM WOOLLEY'S CHOIR CONCERT AT NOTTINGHAM.
COMPENSIONEDISCH.

THE TONIC SOL-FA COLLEGE.

THE SCHOOL MUSIC REVIEW.

THE MAY NUMBER CONTAINS THE FOLLOWING MUSIC:-"THE SPRING IS COMING," Unison Song. Accompaniment by G. A. Macfarren. AV." Unaccompanied Trio for s.s.a. For Senior Class. George Richmond.

SIGHT-SINGING TESTS.

Also, Extra Supplement, containing; "The Evening Bells,"
Two-part Song. By H. Willemsen. (No. 365. Novello's School
Songs. Price id.

The Music and Exercises can always be obtained separately. Price vid. London: NOVELLO AND COMPANY, Limited.

RGANIST wishes RE-ENGAGEMENT, with or without salary (exs. only). X. Y. Z., c/o 740, High Rd., Leytonstone,

ONDON ORG. & C.M.—15 years' experience— can take OCCASIONAL DUTY in or near London, Full Cathedral Service. Terms moderate. Deputy, 119, Lancaster Road, W.

WANTED, for Girls' High School, Cape Colony, MUSIC MISTRESS (L.R.A.M. or A.R.C.M.). Violin first subject; second subject Plano; Sight-Singing or Harmony if possible. Salary. £150 per annum (non-resident). Passage. Apply, Education, S.A.C.S., 47, Victoria Street, S.W.

WANTED, for Girls' School in Maritzburg, Natal, S.A., good TEACHER of PIANO and HARMONY, Certifi-cated. Salary, £100. Apply, E. H., 54, Wellington Street, Gloucester.

PIANO TUNER, thoroughly good, REQUIRED, for Perth. Western Australia. Passage paid. Contract 2 years. Aged 25 to 30 years. Apply, by letter, Chappell & Co., Ltd., 50, New Bond Street, London.

PIANOFORTE TRADE.—In consequence of the approaching retirement of the senior partner of a Firm trading as a Limited Co, in a large provincial town, and established over a century, the services of a gentleman with experience and capital will shortly be required. Applicants please address Nemo, Novello & Co., Ltd., too, Wardour Street, W.

YOUNG LADY seeks SITUATION as Assistant in Y a high-class Music Establishment. Thorough knowledge of Sheet Music, catalogues, small goods, piano sales, &c. Pianist and good sight-reader. Apply, U., Novello & Co., Ltd., 160, Wardour Street, W.

RGAN (fine toned).—2 manuals (CC to A), complete pedal (4 compositions), 18 stops. A bargain, £150. EUSTACE INGRAM, 361, Liverpool Road, London, N.

FOR SALE.—CHAMBER ORGAN. 3 manuals, 9 couplers and accessories. 2 composition pedals. Great to Pedal reversible, 9ft. 6in. high; 6ft. deep; 10 feet wide. Nearly equal to new. Apply, J. T. Fielding, St. Peter's Square, Stockport.

TO ORGAN STUDENTS. - PEDALIER for A SALE (in excellent working order), cheap. On view at Messrs. Hulbert & Jones' Piano Manufactory, 156, Stockwell Road, S.W.

ORGAN PEDALS for PIANOFORTE, with NORMAN & BEARD'S Pneumatic Attachment. Particulars, Laycock, 6, Cosway Street, N.W.

FOR SALE.—PIANO (CADBY), with Set of Organ Pedals (Vowles, of Bristol). Very good condition. Also Organ Stool. H. Bailey, Morden, Mitcham.

XUM

SON.

SON

J.

the

perfe

by th to d

text will

conv the

encu

the e

(The

THE ORGAN WORKS

IOHN SEBASTIAN BACH

EDITED BY

I. F. BRIDGE, Mus. Doc., Oxon., and JAMES HIGGS, Mus. Bac., Oxon.

In this, the first complete English Edition of John Sebastian Bach's Organ Works (the Chorale Preludes excepted), the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently performed by one hand continuously. The text has been carefully collated with former Editions, but generally where it differs from Griepenkerl's reading (Peters) it will be found to agree with the more recent Edition of the German Bach Society. Much thought has been given to secure convenient points for turning over, a matter of considerable importance to the performer. (See the "Great" G minor and the "St. Ann's" Fugues.) Suggestions as to the rate of performance and general treatment are given without encumbering the page with too detailed directions, and it is hoped the work in its complete form will be found a boon to the earnest Organ Student. the earnest Organ Student.

BOOK I .- Price 2s. 6d.

EIGHT SHORT PRELUDES AND FUGUES.

No. 1. in C major.

" 2. in D minor.

,, 3. in E minor.

,, 4. in F major.

,, 5. in G major.

,, 6. in G minor.

.. 7. in A minor. ,, 8. in B flat major.

BOOK II .- Price 3s.

Allabreve in D major.

Prelude in G major.

Canzona in D minor

*Fugue in D minor (The Giant).

Fugue in G minor.

*Prelude and Fugue in E minor n "Short" E minor, a great favourite of Mendelssohn's).

(The well-known Prelude and Fugue in C minor.

Trio in D minor.

BOOK III.-Price 3s.

Fantasia in C minor (five parts).

Fugue in B minor (On a subject by Corelli).

Prelude and Fugue in A major. *Prelude and Fugue in C major.

Fantasia and Fugue in C minor.

*Fugue in G minor (The well-known "Short" G minor).

BOOK IV .- Price 3s.

SONATAS OR TRIOS FOR TWO MANUALS AND PEDALS

(Nos. I. to III.).

Sonata I. in E flat.

*Sonata II. in C minor.

Sonata III. in D minor.

BOOK V .- Price 3s.

SONATAS OR TRIOS FOR TWO MANUALS AND PEDALS

(Nos. IV. to VI.). Sonata IV. in E minor.

Sonata V. in C major.

Sonata VI. in G major.

BOOK VI.-Price 3s.

*Toccata in D minor.

*Prelude and Fugue in D major.

Prelude and Fugue in F minor.

Prelude and Fugue in E flat major. (The Fugue known as "St. Ann's").

BOOK VII.-Price 3s.

BOOK VII.—Price

Prelude and Fugue in A minor,
(The "Great" A minor).

Prelude and Fugue in B minor
(The "Great "B minor).

Prelude and Fugue in C minor
(The "Great" C minor),

Prelude and Fugue in C major,

Prelude and Fugue in G major,

BOOK VIII.-Price 3s.

Prelude and Fugue in C major

(Printed under the title of "Toccata," in the key of E, in the Bach Society's Edition),

*Prelude and Fugue in E minor

(The "Great" E minor, the Fugue known as "The Wedge"),

*Prelude and Fugue in G major

(The "Great" G major),

Prelude and Fugue in G minor,

*Fantasia and Fugue in G minor,

(The "Great G minor),

BOOK IX.-Price 3s.

*The "Great" Toccata and Fugue in C major. Prelude and Fugue in D minor (The Fugue arranged from Violin Sonata in G minor). Prelude and Fugue in C major.

Fantasia in G major. The "Great" Toccata and Fugue in F major.

BOOK X .- Price 3s.

Toccata and Fugue in D minor (in the Dorian mode). Prelude and Fugue in A minor (the "Short "A minor). Passacaglia and Fugue in C minor. Fugue in C minor (on a subject by LEGRENZI). Prelude in A minor.

BOOK XI.-Price 3s.

FOUR CONCERTOS (Arrangements of Works originally written as Violin Concertos, by ANTONIO VIVALDI):—
Concerto No, I. in G major.
Concerto III. in C major.
Concerto III. in C major.
Concerto III. in C major.

BOOK XII.-Price 3s.

BOOK ATI.—Price 3s. Fugue in G major. Fantasia and Fugue in A minor. Fantasia, with Imitation, in B minor. Fugues in G major. Fugue in G major. Fugue in G major. Prelude in C major. Freduce in C major. Freduce in C minor. Fugue in C minor. Fugue in C minor. Fugue in C major. Fugue in C minor. Fugue in C major. Fugue in C major. Pastorale.

* These pieces are published separately, price 1s. or 1s. 6d. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

by

By

ld.

or

ne.

e 100

n

Š,

1

h

n

THE COUNCIL SCHOOL HYMN BOOK

A COLLECTION OF HYMNS, WITH PRAYERS, FOR USE IN COUNCIL SCHOOLS

COMPILED TO MEET THE PARTICULAR NEEDS OF THE NEW EDUCATION AUTHORITIES ESTABLISHED BY THE ACT OF 1902.

PRICES.

a. Words and Tunes with complete Accompaniment, the usual hymnal form, price 2s. 6d.

b. The Words with the Melody only (staff and tonic sol-fa notations combined), for the use of the children, price 1s.

c. Words only (limp cloth), 6d.

PREFATORY NOTE TO THE MUSIC EDITION.

The music of the Council School Hymn Book has been selected for its melodic interest and general suitability to children's voices. These essentials have been kept steadily in view as regards the new tunes composed expressly for the book, wherein many well-established favourites find a place. It will be observed that some of the tunes appear in lower keys than usual in order that young voices may not be unduly strained.

Every care has been taken to make the music of the book acceptable to teachers as well as children, in the hope that daily hymn-singing may become a specially enjoyable feature of school life.

The Hymns (150) chosen are those of proved value and reputation, including such Hymns as embody principles like the love of country and the duty of good citizenship. New Hymns have been specially written for the book by the Bishop of Durham, Mr. Arthur C. Benson, Dr. T. W. Jex-Blake, and others.

Prayers for the opening and closing of school form an Appendix to the book.

To meet the requirements of Education Authorities the publishers are prepared to issue the book with special name and title for different Councils and localities.

ADDITIONAL HYMNS WITH TUNES

FOR USE WITH

HYMNS ANCIENT AND MODERN

OR ANY OTHER CHURCH HYMNAL.

272 pages, Imperial 16mo. Cloth Boards, price Three Shillings and Sixpence.

Tonic Sol-fa Edition Two Shillings and Sixpence.

Hymns only, Imperial 32mo, Cloth Boards, One Shilling.

Hymns only, medium 32mo, diamond type, cloth, 4d.; paper, 3d.

Complete edition, bound with HYMNS ANCIENT AND MODERN (Quarto), 7s. 6d. net.

As its name implies, this book is designed for use with, and not in place of, other Church Hymnals.

For this reason the Hymns are numbered from 801, so that the numbers may not interfere with the use of any other hymn book, no other Church hymn book having as many as even seven hundred hymns. Each hymn has its own distinctive tune, and no hymn or tune in this work is found in Hymns Ancient and Modern (Old Edition), so that with the two books no duplication occurs.

LONDON: NOVELLO AND COMPANY, LIMITED.

17 Al 20 Ar 25 Av 3 Be 36 Cc 14 Cc 8 Cc

Th

N

2 Cr 29 Di 23 Fa 15 Fo 34 Fo 35 Go 5 Go 5 Go 13 Ha 35 Ha 16 In Vot. I 37 Old 38 Inva 39 A N 40 Din 41 A D 42 Sylv

43 Con 44 Goo 45 Hur 46 Lad 47 Sun 48 The SEVE

49 Orp 50 Wh 51 Con 52 Wh 53 Wh 54 Fea 55 Blo

56 The 57 Eng 58 Com 59 Son 60 The 61 The

Vol.. 62 Rob 63 Bre 64 Ech 65 Son 66 Chr 67 Adi

68 Sir 69 The 70 Wo 71 Aut 72 Foo 73 The

74 The 75 My 70 Aw: 77 Hov 78 Lan 79 Up, No. 983.

Is.

op

ne

IF TO MY LADY FAIR AND TRUE.-John Pointer. Price 3d.

NOVELLO'S PART-SONG BOOK.

A COLLECTION OF

PART-SONGS, GLEES, AND MADRIGALS.

IN VOLUMES, CLOTH, GILT, 58. EACH; OR IN SEPARATE NUMBERS.

FIRST SERIES

	LIUSI	OL	KIES.	
17	All among the barley (Prize) E. Stirling 2d. An emigrant's song W. Macfarren 2d. Awake' the starry midnight hour (Serenade) Mendelssohn 2d.		June (She is coming) (Prize). s.s.a Finlay Dun	
25 36	Boating song (The sun is high) E. G. Monk 2d. Come away, death. S.A.T.T.B G. A. Macfarren 3d.	27	O happy he who liveth. S.S.A.T.B E. G. Monk	2d.
8	Come, heavy sleep Douland 2d. Countryman's song (Oh, the sweet contentment) E. G. Rimbault 3d.	22	Our native land G. Reichardt Pedlar's song Douland	2d.
29	Cricketers' song (Bestit ye). T.T.B G. A. Macfarren 2d. Dirge (The glories of our birth) S. Wesley 2d. Fairies' song (From grassy blades). s.s.s s. H. R. Bishop 6d.	4		3d.
15 34	Fisherman's song. S.S.A.T.B E. F. Rimbault 2d. Football song (Brawling Boreas blows) E. G. Monk 3d. God speed the plough. S.A.T.T E. Richter 2d.	26	The dream (Prize)	zd.
5 28	Good morrow, fair ladies. s.s.t T. Morley 2d. Green leaves (Prize). s.A.T.B Bianchi Taylor 2d. Harvest song (Prize). s.A.T.B W. Macfarren 2d.	0		2d. 2d.
35	Haymakers' song (Prize) R. P. Stewart 3d. In all thy need Douland 2d.	7	The wreath J. Benedict When icicles hang by the wall G. A. Macfarren	2d.

16 In all thy need	Douland 2d. 18 When icicles har	ng by the wall G. A. Macfarren 2d.
	SECOND SERIES.	
Vol. I.—SIR JULIUS BENEDICT.	Vol. II. (continued).	Vol. IV. (continued).
37 Old May-day, in A 3d.	SIX MADRIGALS.	EIGHT SHAKSPERE SONGS BY
38 Invocation to Sleep 3d.	Including the Bristol Prize Madrigals.	G. A. MACFARREN.
39 A Night Song 3d.	80 Thine eyes so bright (s.s.a.T.B.B.) 4d.	124 Sigh no more, ladies 3d
At A Drinking Song (T.T.B.B.) 3d.	Se All in not gold (n a m m m)	125 You spotted snakes (S.S.A.A.) 3d
42 Sylvan pleasures 4d.	W. J. Westbrook J 39.	126 Take, oh, take those lips away 11d.
HENRY SMART.	82 Hark how the birds (s.s.a.T.T.B.)	127 It was a lover and his lass 4d.
43 Consolation 14d.	83 All ye woods (s.s.a.t.s.) Do. 13d.	129 Under the greenwood tree 14d.
44 Good night, thou glorious Sun 3d.	84 My love is fair (S.A.T.B.B.) H. Leslie 3d.	130 Hark, the lark 3d.
45 Hunting Song 3d. 46 Lady, rise, sweet Morn's awaking 3d.	85 Charm me asleep (s.s.a.t.B.B.) Do. 3d.	HENRY LESLIE.
47 Summer Morning 3d.	Vol. III.—HENRY HILES.	ver The Mater
48 The Sea King 3d.	86 When twilight dews 13d.	133 One morning sweet in May 3d.
SEVEN SHAKSPERE SONGS BY	87 A Finland love song 11d.	134 Daylight is fading 13d.
G. A. MACFARREN.	88 Evening	135 Down in a pretty valley 3d.
40 Orpheus with his lute 3d.	90 To Daffodils 3d.	137 Arise, sweet love 3d.
50 When Icicles hang 11d.	91 Summer longings 3d.	HENRY SMART.
51 Come away, Death (S.A.T.T.B.) 3d.	FRANCESCO BERGER	138 'Tis break of day 20.
52 When Daisies pied 3tl.	92 Night, lovely Night 11d. 93 Essay, my Heart 3d.	139 My true love hath my heart 2d.
54 Fear no more the heat o' the Sun 3d.	94 Childhood's melody 11d.	140 Doth not my lady come 2d.
55 Blow, blow, thou Winter Wind 3d.	95 Now 3d.	142 The Curfew 2d.
I. L. HATTON.	96 Sunset 11d. 97 Arise, the sunbeams hail 3d.	143 Hear, sweet spirit 2d.
56 The Belfry Tower 4d.	I. BAPTISTE CALKIN.	SAMUEL REAY.
57 England 3d.	98 Night winds that so gently flow 14d.	144 Spring Voices 3d.
58 Come, celebrate the May 14d.	99 Breathe soft, ye Winds 12d.	145 Waken, lords and ladies gay 3d.
60 The Indian Maid 3d.	100 My lady is so wondrous fair 1 d. 101 Chivalry of Labour (s.s.a.t.b.) 4d.	147 Huntsman, rest 3d.
61 The Pearl Divers 4d.	102 Come, fill, my boys (A.T.T.B.) 3d.	148 'Tis May upon the mountain 3d. 149 Take, oh, take those lips away 14d.
	103 Echoes 1\fd.	149 Take, oh, take those lips away 14d.
Vol. IIG. A. MACFARREN.	J. BARNBY.	
	104 Phœbus 11d.	Vol. V ARTHUR SULLIVAN.
62 Robin Goodfellow 3d. 63 Break, break on thy cold grey stones 3d.	106 A Wife's Song 11d.	150 The Rainy Day 13d.
64 Echoes (The Splendour falls) 3d.	107 Home they brought 11d.	151 Oh, hush thee, my babie 3d.
65 Song of the Railroads 14d.	108 Annie Lee 11d.	152 Evening 14d. 153 Joy to the Victors 3d.
67 Adieu, Love, Adieu 3d.	110 The Wind 3d.	154 Parting gleams 13d.
C A MACIBONE	III The Skylark 3d.	155 Echoes 3d.
C. A. MACIRONE.	G. A. MACFARREN.	W. MACFARREN.
68 Sir Knight, Sir Knight 3d.	112 The Sands of Dee 3d.	156 Spring 3d.
70 Woman's smile 3d.	114 The Starlings 14d.	157 Summer 14d. 158 Autumn 3d.
71 Autolycus' Song 3d 3d 3d.	115 The Three Fishers 3d. 116 The World's Age 11d.	159 Winter 3d.
73 The Sun shines fair on Carlisle wall 3d.	117 Sing, heigh ho 3d.	161 Dainty love 11d
HENDY LEST IE		
HENRY LESLIE.	Vol. IV.—A. ZIMMERMANN.	J. LEMMENS. 162 Drops of Rain 33.
74 The Pilgrims 3d. 75 My soul to God, my heart to thee 3d.	118 Fairy Song 3d.	163 The Fairy Ring 3d.
70 Awake, awake, the flow'rs unfold 3d.	120 Gone for ever 3d.	164 The Light of Life 3d.
77 How sweet the moonlight sleeps 11d. 78 Land, Ho! 3d.	121 Flowers 3d.	165 Oh, welcome him 3d. 166 Sunshine through the clouds 3d.
79 Up, up, ye Dames 3d.	123 Good Morrow 3d.	167 The Corn Field ' as 3d.

Copyright, 1905, by Novello and Company, Limited.

SECOND SERIES.

IF TO MY LADY FAIR AND TRUE

FOUR-PART SONG

THE WORDS WRITTEN BY W. G. ROTHERY

THE MUSIC COMPOSED BY

JOHN POINTER.

(Op. 2, No. 1.)

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.





Copyright, 1905, by Novello and Company, Limited.







(5)











(8)

Above all praise and a	AN				TO	D	ACCENCIONTIDE
Above all praise and a		VTF	11	EMS	FO	1	ASCENSIONTIDE.
	all majesty		0.0	Me	ndelssohn		Let not your heart be troubled (Double Chorus, unac.) M. B. Foster
Achieved is the glorio	us work	d Chom			Haydn	rld.	*Let not (Four-part arrangement, with organ) Myles B. Foster *Let their celestial concerts all unite Handel
Achieved is the glorio All glory to the Lamb	us work (21)	u Chort	12)	**	Spohr	rad.	*Lift up your heads Handel
Assoke up my giory		***		**	M. Wise	3d.	*Lift up your heads S. Coleridge-Taylor
Christ became obedier	at unto deat	h		J.	F. Bridge	rad.	*Lift up your heads I. L. Hopkins
Christ is not entered in	nto the Hol	y Place	S	Eato	on Faning	ıåd.	Look, ye saints Myles B. Foster
For it became Him			**		iver King	rld.	O, all ye people, clap your hands H. Purcell
God is gone up		0.0	0.0	0.0	Croft	4d.	*O clap your hands J. Stainer O clap your hands T. T. Trimnell
God, my King Grant, we beseech Th					H. Labee	ı d.	*O God, the King of Glory H. Smart
Grant, we beseech Th	ee (Collect)		**	A	. R. Gaul	3d.	*O God, when Thou appearest Mozart
Hallelujah unto God's	Almighty S	Son			Beethoven	3d.	*O how amiable J. Barnby
low excellent Thy N.	ame, O Lor	d			Handel	zád.	*O Lord our Governour H. Gadsby
f ye then be risen wit	h Christ		0.0		or Atkins		O Lord our Governour Marcello
f ye then be risen	0.0	0.0	0.0		ond Carr	30	*O risen Lord J. Barnby
f ye then be risen f ye then be risen (Tv	Donta)	0.0	0.0	Mylar	J. Naylor B. Foster	3d.	*Open to me the gates F. Adlam *Rejoice in the Lord J. Baptiste Calkin
Ne then be risen (1 v	00 2 3113/	**	**	H. Elli	ot Button	3d.	*Rejoice in the Lord J. Baptiste Calkin *Sing unto God F. Bevan
n My Father's house n My Father's house		**		I. Maude	Crament	3d.	*Ten thousand times ten thousand Rev. E. Vine Hall
n that day				Geor	ge Elvey	8d.	The earth is the Lord's T. T. Trimnell
n that day (Open ye i	the gates)	4.2		F. (ge Elvey C. Maker	3d.	*The Lord is evalted John E. West
t shall come to pass	24 . 44	**	* *	**	B. Tours W. Byrd	råd.	The Lord is King H. Gadshy
will not leave you con					W. Byrd	3d.	
ling all glorious	Complete	* *			Barnby	6d.	Thou art a priest for ever S. Wesley *Unfold, ye portals Ch. Gounod
et not your heart	orsake us	* *		G	J. Stainer Gardner	3d.	*Unfold, ye portals
et not your heart be	troubled				n Faning		Who is this so weak and helpless Rayner
the mos your means out	Δ '	NT	Н	EMS			WHITSUNTIDE.
nd all the people saw	11.	LATI	LII		J. Stainer		If ye love Me W. J. Westbrook
nd suddenly there can	me			Henry	J. Wood W. Smith	3d.	In My Father's house J. Maude Crament
nd when the day of I	entecost			Charles 1	W. Smith	3d.	It shall come to pass G. Garrett
s pants the hart			0.0		Spohr	I dell.	*It shall come to pass B. Tours
s the hart pants ehold, I send the pro		0.0	0.0	I V	delssohn	1 d.	Let God arise Greene Let God arise T. T. Trimpell
enoid, I send the pro	961113	0.0		J. variey	Roberts Attwood	40. 12d.	all at a set and a land to the land to the land
ome, Holy Ghost	** **	**	**	Li	. Hatton	4d.	Look down, Holy Dove B. Luard-Selby
ome, Holy Ghost		4.0		Geor	ge Elvey	4d.	*O clap your hands I. Stainer
ome. Holy Ghost				C. Lee	ge Elvey Williams	ad.	*O give thanks G. Elvey
ome, Holy Ghost ome, Thou Holy Spir		**	**	F	alestrina	20.	*O Holy Ghost into our minds G. A. Macfarren
ome, Thou Holy Spir	rit	* *		J. F.	. Barnett		*Oh! for a closer walk with God Myles B. Foster
o not I fill heaven an	d earth		* 1	Mades I	igh Blair B. Foster	3d.	O taste and see Goss O taste and see A. H. Mann
ye hath not seen (Tw ye hath not seen (For	o-part settii	ng)	**	Myles	B. Foster	3d.	
ive thanks unto God	m-bent setti	ng)			Spohr	4d.	O Thou, the true and only Light Mendelssohn
od come from Teman			0.0	C.	Steggall	4d.	O where shall wisdom be found Bovce
od is a Spirit			0.0	W. S.	Bennett	6d.	
reat is the Lord		4.0	0.0	11	V. Hayes	4d.	*Praised be the Lord daily J. B. Calkin
rieve not the Holy Si	pirit		0.0]	. Stainer	3d.	Sing to the Lord Smart
appy is the man	a coceet place	**	0.0	Toris	E. Prout	8d. 4d.	Spirit of mercy, truth, and love B. Luard-Selby The eyes of all wait upon Thee Gibbons
e that dwelleth in the	me (Ad Spir	ritum Sa	nctw	m) G. C	. Martin	ı∳d.	*The Glory of the God of Israel T. Adams
oly Spirit, come, O co was in the Spirit					Blow	6d.	The Lord descended Haves
will magnify Thee				J. 2	H. Parry	3d.	The Lord is in his Holy Temple J. Stainer
will not leave you con	mfortless				e Steane	ad.	The Lord is in His Holy Temple E. H. Thorne
will pray the Father				G. W. Thomas	s Adams	red.	The love of God is shed abroad S. Reay There is no condemnation H. S. Irons
I go not away		* *		A I ("aldicate	20	
ye love Me			• •	C	S. Heap I. Monk Tallis	ıdd.	*The wilderness
ve love Me				W. F	I. Monk	red.	
ve love Me			0.0		Tallis	ı/d.	*When God of old came down from Heaven Kev. E. V. Hall
ye love Me			11	K. P.	Stewart	Tag.	We will rejoice Croft
		0.0 -	Her		Wareing	3d.	When the Day of Pentecost A. Kempton
		0.0	0.0				
		NIT	LI		e Steane	ad.	Whosoever drinketh J. T. Field
ye love Me	A	NT	H	EMS	S F	od. OR	Whosoever drinketh J. T. Field in TRINITYTIDE.
re love Me	Ang God			EMS	S For Gibbons Button	OR	Whosoever drinketh J. T. Field in TRINITYTIDE. *In Jewry is God known J. Clarke-Whitfeld In sweet consent E. H. Thorne
nighty and everlastin	Ang God st promised			EMS	Gibbons Button Wesley	9d. OR 11d. 1d. 1d. 4d.	Whosoever drinketh J. T. Field in TRINITYTIDE. *In Jewry is God known J. Clarke-Whitfeld In sweet consent E. H. Thorne
nighty and everlastir nighty God, Who ha ribe unto the Lord hold, God is great	Ang God			EMS H. Elliot S. S. E. W.	Gibbons Button Wesley Naylor	9d. OR 1d. 1d. 4d. 4d.	Whosoever drinketh J. T. Field in TRINITYTIDE. *In Jewry is God known J. Clarke-Whitfeld In sweet consent E. H. Thorne In the fear of the Lord J. Varley Roberts J. Let the peace of God J. Stainer 4
nighty and everlasting ty God, Who havible unto the Lord hold, God is great oved, if God so loved	Ang God	**	**	EMS H. Elliot L. S. S. E. W.	Gibbons Button Wesley Naylor Barnby	9d. OR 1d. 1d. 4d. 4d. 1dd.	Whosoever drinketh
nighty and everlasting the good, Who has the Lord hold, God is great oved, if God so loved oved, let us love one	Ang God		• •	H. ElliotS. S. E. W. J. Gerard	Gibbons Button Wesley Naylor Barnby F. Cobb	oR OR 1 d. 1 d. 4 d. 4 d. 1 d. 1 d.	Whosoever drinketh
nighty and everlastin nighty God, Who ha rribe unto the Lord hold, God is great oved, if God so loved oved, let us love one ye all of one mind	Ang God		 	H. Elliot S. S. E. W. Gerard	Gibbons Button Wesley Naylor Barnby F. Cobb	oR OR 11d. 1d. 4d. 4d. 11d. 11d. 13d.	Whosoever drinketh TRINITYTIDE. *In Jewry is God known
nighty and everlasting ty God, Who har ribe unto the Lord told, God is great oved, if God so loved oved, let us love one ye all of one mind ssed is the man	Ang God set promised d us another	00	 A	H. Elliot S. S. E. W. Gerard I	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey hn Goss	ad. OR 11d. 1d. 4d. 4d. 11d. 11d. 13d. 3d. 4d.	Whosoever drinketh TRINITYTIDE. *In Jewry is God known In the fear of the Lord Let the peace of God Let the peace of God Let the peace of God Light of the world Light of the world *Lord of all power and might William Mason
nighty and everlasting ty God, Who har the unto the Lord hold, God is great oved, if God so loved oved, let us love one ye all of one mind ssed is the man ssing and glory	Ang God st promised d us another	00	 	H. Elliot S. S. E. W. Gerard	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey hn Goss Boyce	oR OR 11d. 1d. 4d. 4d. 11d. 11d. 13d.	Whosoever drinketh TRINITYTIDE. *In Jewry is God known In the fear of the Lord Let the peace of God Let the peace of God Let the peace of God Light of the world Light of the world *Lord of all power and might William Mason
nighty and everlastir nighty God, Who has ribe unto the Lord hold, God is great oved, if God so loved oved, it God so loved oved, it et al love one ye all of one mind ssed is the man ssing and glory ssing, glory me, we children	Ang God sst promised d us another	00	 A	H. Elliot . S. S. E. W. J. Gerard I	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey hn Goss Boyce Bach h Booth	3d. OR 11d. 1d. 4d. 4d. 11d. 2d. 2d. 2d. 4d. 11d. 6d. 3d. 6d. 3d.	Whosoever drinketh
nighty and everlastir nighty God, Who ha ribe unto the Lord hold, God is great oved, if God so loved oved, let us love one ye all of one mind ssed is the man ssing and glory ssing, glory ne, ye children I came from Teman	Ang God sst promised d us another	00		EMS H. ElliotS. S. E. W. J. Gerard I rthur E. O	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey hn Goss Boyce Bach h Booth Steggall	3d. OR 11d. 1d. 4d. 4d. 11d. 2d. 2d. 2d. 2d. 2d. 2d. 3d. 4d. 2d. 3d. 4d. 3d. 4d. 4d. 4d. 4d. 4d. 4d. 4d. 4	Whosoever drinketh
nighty and everlastir nighty God, Who has ribe unto the Lord hold, God is great oved, if God so loved oved, let us love one ye all of one mind ssed is the man ssing and glory sing, glory ne, ye children I came from Teman i so loved the world	Ang God sst promised d us another			EMS H. ElliotS. S. E. W. J. Gerard I rthur E. O	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey hn Goss Boyce Bach Steggall Lingston	3d. OR 11d. 1d. 4d. 4d. 11d. 12d. 3d. 11d. 6d. 3d. 4d. 11d.	Whosoever drinketh
nighty and everlastir nighty God, Who ha ribe unto the Lora lold, God is great oved, if God so loved oved, let us love one ye all of one mind ssed is the man ssing, and glory ssing, glory ne, ye children I came from Teman i so loved the world int, O Lord	Ang God sst promised d us another			H. Elliot S. S. E. W. Gerard I rthur E. G. Josial C. S. atthew K	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey hn Goss Boyce Bach h Booth Steggall Lingston Mozart	9d. OR 11d. 1d. 1d. 4d. 4d. 11d. 3d. 4d. 13d. 6d. 3d. 4d. 14d.	Whosoever drinketh TRINITYTIDE. *In Jewry is God known In the fear of the Lord
nighty and everlastir nighty God, Who has ribe unto the Lord old, God is great owed, if God so loved owed, let us love one ye all of one mind ssed is the man ssing, and glory ssing, glory e, ye children I came from Teman is so loved the world int, O Lord int to us. Lord	Ang God sst promised d us another		A	H. Elliot S. S. E. W. Gerard I rthur E. Joi atthew K H. Elliot	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey hn Goss Boyce Bach beoth Steggall Lingston Mozart Button	9d. OR 1 d. 4d. 4d. 1 d. 2 d. 3d. 4d. 1 d. 6d. 3d. 4d. 1 d. 1 d.	Whosoever drinketh TRINITYTIDE. *In Jewry is God known In the fear of the Lord In the fear of the Lord Let the peace of God Let Thy merciful ears Light of the world Light of the world *Lord of all power and might Ditto (men's voices) Lord, we pray Thee O Father blest O God, Who hast prepared O joyful Light O U Light O Lord, we pray Thee O Father steel O Father blest O God, Who hast prepared O joyful Light O Lord, my trust C D Lord, my trust
nighty and everlastir nighty God, Who has ribe unto the Lord old, God is great owed, if God so loved owed, let us love one ye all of one mind ssed is the man ssing, and glory ssing, glory e, ye children I came from Teman is so loved the world int, O Lord int to us. Lord	Ang God sst promised d us another		A	H. Elliot S. S. E. W. Gerard I rthur E. Joi atthew K H. Elliot	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey hn Goss Boyce Bach beoth Steggall Lingston Mozart Button	9d. OR 1 d. 4d. 4d. 1 d. 2 d. 3d. 4d. 1 d. 6d. 3d. 4d. 1 d. 1 d.	Whosoever drinketh J. T. Field TRINITYTIDE. *In Jewry is God known In the fear of the Lord J. Varley Roberts 3 Let the peace of God J. Stainer 4 Let Thy merciful ears A. R. Gaul I Light of the world Elgar 3 Lord of all power and might William Mason I Ditto (men's voices) J. Varley Roberts 3 Lord, we pray Thee J. Varley Roberts J. Barnby 2 Cod, Who hast prepared A. R. Gaul Down the Code of the C
nighty and everlastir nighty God, Who have tribe unto the Lord old, God is great owed, if God so loved owed, let us love one ye all of one mind ssed is the man ssing and glory ssing, glory e, ye children came from Teman is o loved the world int, O Lord int to us, Lord il, gladdening Light	Ang God sst promised d us another		A	H. Elliot S. S. E. W. Gerard I rthur E. G Joial Josial C. S atthew K H. Elliot	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey hn Goss Boyce Bach Booth Steggall ingston Mozart Button G. Martin	9d. OR 11d. 1d. 4d. 4d. 4d. 11d. 3d. 4d. 11d. 3d. 4d. 11d. 3d. 11d. 3d. 4d. 2d. 3d. 4d. 4d. 4d. 4d. 4d. 4d. 4d. 4	Whosoever drinketh TRINITYTIDE *In Jewry is God known In the fear of the Lord
mighty and everlastir nighty God, Who ha ribe unto the Lord hold, God is great owed, if God so loved owed, let us love one ye all of one mind ssed is the man ssing and glory ssing, glory us, ye children c ame from Teman is oloved the world unt, O Lord unt to us, Lord il, gladdening Light in tears that soweth	Ang God sst promised d us another (S.S.A.) in K	Key of A	A	H. Elliot S. S. E. W. J. Gerard I rthur E. Josial Josial Josial H. Elliot G. C. G. Gatthew K	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey hn Goss Boyce Bach h Booth Steeggall lingston Mozart Button T. Field Martin - Hiller	9d. OR 11d. 1d. 4d. 4d. 13d. 4d. 13d. 6d. 3d. 4d. 13d. 6d. 3d. 4d. 13d. 6d. 13d. 4d. 4d. 13d. 14d. 1	Whosoever drinketh
mighty and everlastir nighty God, Who ha ribe unto the Lord hold, God is great owed, if God so loved owed, let us love one ye all of one mind ssed is the man ssing and glory ssing, glory us, ye children c ame from Teman is oloved the world unt, O Lord unt to us, Lord il, gladdening Light in tears that soweth	Ang God sst promised d us another (S.S.A.) in K	Cey of AKey of A	A	H. Elliot S. S. E. W. Gerard I rthur E. Joi Josial C. S. atthew K H. Elliot G. C. F	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey hn Goss Boyce Bach h Steggall ingston Mozart Button C. Field Martin Hiller Hiller	3d. OR 11d. 1d. 4d. 4d. 4d. 11d. 4d. 11d. 4d. 11d. 11d. 3d. 4d. 11d. 3d. 4d. 11d. 4d. 11d. 4d. 11d. 4d. 11d. 4d. 11d. 4d. 11d. 4d. 11d. 4d. 11d. 4d. 11d. 4d. 11d. 4d. 11d. 4d. 11d. 4d. 11d. 1	Whosoever drinketh
mighty and everlastir nighty God, Who ha ribe unto the Lord hold, God is great owed, if God so loved owed, let us love one ye all of one mind ssed is the man ssing and glory ssing, glory us, ye children c ame from Teman is oloved the world unt, O Lord unt to us, Lord il, gladdening Light in tears that soweth	Ang God sst promised d us another (S.S.A.) in K	Cey of A	A	H. Elliot S. S. E. W. Gerard I rthur E. Joi Josial C. S. atthew K H. Elliot G. C. F	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey hn Goss Boyce Bach h Booth Steggall Lingston Mozart Button Martin L Hiller Crotch Ouseley	3d. OR 11d. 1d. 4d. 4d. 4d. 3d. 4d. 3d. 4d. 3d. 4d. 11d. 1	Whosoever drinketh TRINITYTIDE *In Jewry is God known In the fear of the Lord In the fear of the Lord Let the peace of God Let the peace
nighty and everlastir nighty God, Who ha ribe unto the Lord hold, God is great oved, if God so loved oved, let us love one ye all of one mind seed is the man ssing, glory ssing, glory ne, ye children d came from Teman d so loved the world in, O Lord int to us, Lord int to us, Lord il, gladdening Light il, gladdening Light in tears that soweth in tears that soweth in tears that soweth in tears that soweth y, holy, holy w goodly are Thy tew lovely are Thy dw	Ang God st promised	Cey of A	A	EMS H. Elliot S. S. E. W. S. S. E. W. J. Gerard I rthur E. Joial C. S. atthew K H. Elliot J. T G. C. F. F.	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey hn Goss Boyce Bach h Booth Steggall ingston Mozart Button T. Field Martin Hiller Crotch Ouseley Spohr	3d. OR 14d. 1d. 4d. 14d.	Whosoever drinketh TRINITYTIDE *In Jewry is God known J. Clarke-Whitfeld a lin sweet consent E. H. Thorne 3 lin the fear of the Lord J. Variety Roberts 3 let the peace of God J. Stainer 4 Let the peace of God J. Stainer 4 Let the peace of God J. Stainer 4 Light of the world E. E. E. gar 3 William Mason in Light of the world J. Barnby 2 "Lord, we pray Thee J. Barnby 2 "Lord, we pray Thee J. J. Barnby 2 "Lord, we pray Thee J. Barnby 2 "Lord, we pray Thee J. Barnby 3 "Lord, we pray Thee J. God, Who hast prepared J. Gos 3 "Lord, we pray Thee J. Gos 3 "Lord, we pray the J.
nighty and everlastir nighty God, Who ha ribe unto the Lord hold, God is great oved, if God so loved oved, let us love one ye all of one mind ssed is the man ssing and glory ssing, glory ne, ye children i came from Teman i so loved the world unt, O Lord unt to us, Lord il, gladdening Light in tears that soweth y, holy, the god who well will be the sower woodly are Thy ter w lovely are Thy dw	Ang God st promised d us another (s.s.a.) in K (s.s.a.) in K another	Cey of A		EMS H. ElliotS. S. E. W. J. Gerard I rthur E. Joi Josial C. S. aitthew K H. Elliot G. C. F F C. C	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey hn Goss Boyce Bach Steggall Lingston Mozart Button T. Field Martin - Hiller Crotch Ouseley Spohr Goounod	3d. OR 1d. 1d. 4d. 4d. 4d. 4d. 1jd. 3d. 1jd. 6d. 3d. 1jd.	Whosoever drinketh TRINITYTIDE *In Jewry is God known In the fear of the Lord
mighty and everlastir mighty God, Who ha ribe unto the Lora hold, God is great loved, if God so loved let us love on man sed is the man seling and glory seling to came from Teman d so loved the world of ann from Teman d so loved the world int to us, Lord int to us, Lord int gladdening Light il, gladdening Light in tears that soweth in tears that soweth in tears that soweth in tears that soweth in tears that Town we goodly are Thy tew woodly are Thy dw n Alpha and Omega Alph	Ang God st promised	Cey of A		EMS H. Elliot S. S. S. E. W. J. Gerard I rthur E. C. Josial C. S. atthew K H. Elliot F. C. S. F. C. S. J. T. G. C. F. C. S. J. T. G. C. J. T. G. C. J. T. J. J. T. J.	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey ha Goss Boyce Bach Booth Steggall ingston Mozart Button Hiller Crotch Ouseley Gound Gound Stainer	3d. OR 1d. 1d. 4d. 4d. 4d. 4d. 1jd. 3d. 1jd. 6d. 3d. 1jd.	Whosoever drinketh TRINITYTIDE *In Jewry is God known In the fear of the Lord
mighty and everlastir mighty God, Who ha ribe unto the Lora hold, God is great loved, if God so loved let us love on man sed is the man seling and glory seling to came from Teman d so loved the world of ann from Teman d so loved the world int to us, Lord int to us, Lord int gladdening Light il, gladdening Light in tears that soweth in tears that soweth in tears that soweth in tears that soweth in tears that Town we goodly are Thy tew woodly are Thy dw n Alpha and Omega Alph	Ang God st promised	Cey of A		EMS H. Elliot S. S. E. W. Gerard I rthur E. Josial Josial G. S. S. Gatthew K H. Elliot F. G. C. Ch. Ch. Ch. Ch. Ch. Ch. Ch. Ch. Ch. C	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey hn Goss Boyce Bach h Booth Booth Booth Godfrey Hiller Crotch Ouseley Spohr Gounod Stainer Roberts	3d. OR 1d. 1d. 4d. 4d. 4d. 4d. 1jd. 3d. 1jd. 6d. 3d. 1jd.	Whosoever drinketh TRINITYTIDE *In Jewry is God known In the fear of the Lord
mighty and everlastir mighty God, Who ha rribe unto the Loro hold, God is great loved, if God so loved oved, let us love on man ssing and glory me, ye children d came from Teman d so loved the world ant, O Lord unt to us, Lord il, gladdening Light il, gladdening Light in tears that soweth in tears that oweth in tears	Ang God st promised	Cey of A	A	EMS H. Elliot S. S. S. E. W. J. Gerard I rthur E. C. Josia C. S. atthew K H. Elliot G. C. F. F. C. S. C. S. J.	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey ha Goss Boyce Bach Booth Steggall ingston Mozart Button Hiller Crotch Ouseley Gounod Stainer Roberts Blow	9d. OR 14d. 11d. 4dd. 11dd. 11	Whosoever drinketh TRINITYTIDE *In Jewry is God known
mighty and everlastir mighty God, Who ha cribe unto the Lord hold, God is great loved, if God so loved loved, let us love on eye all of one mind ssed is the man ssing and glory me, ye children d came from Teman d so loved the world ant, O Lord ant to us, Lord il, gladdening Light il, gladdening Light in tears that soweth in tears that own we goodly are Thy tew we goodly are Thy dew Malpha and Omega an Alpha and Omega held, and lo! how that the Lord is	Ang God st promised	Cey of A		EMS H. Elliot S. S. E. W. Gerard I rthur E. Joi L. C. Siatthew K H. Elliot G. C. F. Ch. Ch. Varley I	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey hn Goss Boyce Bach h Booth Booth Koogan Godfrey Hiller Crotch Dusseley Gounod Stainer Roberts Blow Dusseley Blow Blow Blow Blow Blow Blow Blow Blow	9d. OR 1\(\frac{1}{2}\)d. 1\(\frac{1}{2}\)d. 1\(\frac{1}{2}\)d. 4\(\frac{1}{2}\)d. 4\(\frac{1}{2}\)d. 1\(\frac{1}{2}\)d. 3\(\frac{1}{2}\)d. 1\(\frac{1}{2}\)d. 1\(\frac{1}{2}\)d. 1\(\frac{1}{2}\)d. 1\(\frac{1}{2}\)d. 1\(\frac{1}{2}\)d. 1\(\frac{1}{2}\)d. 1\(\frac{1}{2}\)d. 1\(\frac{1}{2}\)d. 1\(\frac{1}{2}\)d. 3\(\frac{1}{2}\)d. 1\(\frac{1}{2}\)d. 3\(\frac{1}{2}\)d. 1\(\frac{1}{2}\)d. 1\(\fr	Whosoever drinketh TRINITYTIDE *In Jewry is God known In the fear of the Lord In sweet consent In the fear of the Lord In the fear of the Lor
mighty and everlastir mighty God, Who ha cribe unto the Lord hold, God is great loved, if God so loved loved, let us love on eye all of one mind ssed is the man ssing and glory me, ye children d came from Teman d so loved the world ant, O Lord ant to us, Lord il, gladdening Light il, gladdening Light in tears that soweth in tears that own we goodly are Thy tew we goodly are Thy dew Malpha and Omega an Alpha and Omega held, and lo! how that the Lord is	Ang God st promised	Cey of A	A flat	H. Elliot S. S. S. E. W. Gerard I rthur E. C. S. atthew K. H. Elliot Join G. C. F. Ch. Ch. Ch. J. Varley I	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey In Goss Boyce Bach h Booth Steggall Lingston Mozart Button T. Field Martin Hiller Crotch Ouseley Stainer Gounod Stainer Roberts Blow Duseley Stainer	9d. P. 14d. 1d. 4d. 4d. 4d. 4d. 4d. 4d. 4d. 4d. 4d. 4	Whosoever drinketh TRINITYTIDE *In Jewry is God known In the fear of the Lord In sweet consent In the fear of the Lord In the world In the fear of the Lord In the Lord In the fear of the Lord In the Lord In the fear of the Lord In the Lord In the fear of the Lord In the Lord In the fear of the Lord In the Lord In the fear of the Lord In the Lord In the fear of the Lord In the Lord In the fear of the Lord In the Lord In the fear of the Lord In the Lord In the fear of the Lord In the Lord In the fear of the Lord In the Lord In the fear of the Lord In the Lord In the fear of the Lord In the Lord In the fear of the Lord In the Lord In the fear of the Lord In the fear of the Lord In the Lo
mighty and everlastir mighty God, Who ha cribe unto the Lord hold, God is great loved, if God so loved let us loved in the loved let us loved in the loved seed is the man sssing and glory me, ye children d came from Teman d so loved the world ant, O Lord ant to us, Lord il, gladdening Light il, gladdening Light in tears that soweth in tears that own we goodly are Thy tew we goodly are Thy dew Alpha and Omega an Alpha and Omega heled, and lo!	Ang God st promised	Cey of A		EMS H. Elliot S. S. S. E. W. S. S. S. E. W. Join Josial C. S. atthew K. H. Elliot J. T. G. C. F. C. S. C. F. C. C. S. C.	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey In Goss Boyce Bach h Booth Steggall tingston Mozart Button Morin Hiller Hiller Crotch Crotch Spohr Gounod Stainer Roberts Blow buseley Stainer Shaw Greene	9d, PR 14d, 1d, 1d, 1d, 1d, 1d, 1d, 1d, 1d, 1d, 1	Whosoever drinketh TRINITYTIDE *In Jewry is God known In the fear of the Lord In sweet consent In the fear of the Lord In the world In the fear of the Lord In the world In the
mighty and everlastir mighty God, Who ha cribe unto the Lord hold, God is great loved, if God so loved loved, let us love on ye all of one mind ssed is the man ssing and glory ssing, glory me, ye children d came from Teman d so loved the world ant, O Lord ant, O Lord il, gladdening Light il, gladdening Light in tears that soweth hy, holy woodly are Thy ter w lovely are Thy an Alpha and Omega a Alpha and Omega a Light and Omega belef, and lo! now that the Lord is w the Lord ill magnify ill sing of Thy power ill sing of Thy power ill sing of Thy power	Ang God st promised d us another (S.S.A.) in K (S.S.A.) in K units ellings	Cey of A	A flat	EMS H. Elliot S. S. S. E. W. Josial C. S. Satthew K H. Elliot G. S. S. E. W. Join Josial C. S. S	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey ha Goss Boyce Bach h Booth Steggall ingston Mozart F. Field Martin Hiller Crotch Ouseley Spohr Gounod Stainer Spohr Gounod Spohr Goun	ad. R 1 dd.	Whosoever drinketh TRINITYTIDE *In Jewry is God known In the fear of the Lord In the world In the wo
mighty and everlastir nighty God, Who ha ribe unto the Lord hold, God is great loved, if God so loved owed, let us love on eye all of one mind ssed is the man ssing and glory ssed is the man ssing and glory me, ye children d came from Teman d so loved the world ant, O Lord unt to us, Lord il, gladdening Light in tears that soweth ly, holy, holy we goodly are Thy ter w lovely are Thy the n Alpha and Omega n Alpha and Omega n Alpha and Omega n Alpha and Omega held, and lo! now that the Lord is:	Ang God st promised d us another (S.S.A.) in K (S.S.A.) in K units ellings	Cey of A	Mat flat	EMS H. Elliot S. S. S. E. W. S. S. S. E. W. Join Josial C. S. Satthew K. H. Elliot G. C. S. C. S	Gibbons Button Wesley Naylor Barnby F. Cobb Godfrey In Goss Boyce Bach h Booth Steggall tingston Mozart Button Morin Hiller Hiller Crotch Crotch Spohr Gounod Stainer Roberts Blow buseley Stainer Shaw Greene	od. R 1 dd. 11d. 4d. 4d. 4d. 4d. 11dd. 11d	Whosoever drinketh TRINITYTIDE *In Jewry is God known In the fear of the Lord In sweet consent In the fear of the Lord In the world In the fear of the Lord In the world In the

COMPOSITIONS

EDWARD BUNNETT, Mus.D. CANTAB.

_						
SER	VICE	es.				Net.
Communion Service in E. Four	Voice	5		0.0	0.0	gd.
Do. in G. For M	len's '	Voices on	ly			od.
Magnificat and Nunc dimittis in l	E flat					3d.
Do, do, in l	D	**				3d.
Twenty-four Original Hymn Tune	:s	4.4				61.
Twelve Do, do.						3d.
4 3/7	HEN	10				
						3d.
If ye love Me, Whitsunday			* *	**	**	3d.
The Good Shepherd. Easter .,			**	**	**	
I will magnify Thee. Whitsunday			* *			3d.
Do. Do.				0.0	0.0	ığd.
O how amiable. Soprano Solo and	d Cho	rus				4th
The Lord hath prepared	4.4	**	++			3d.
-						
PART	SON	IGS.				
May, sweet May (Chorus)		2.2	2.2	**		3d.
SIX PASTORAL PART-SONGS. FO	ur Vo	ices:-				
1. O'er silv'ry waters 3d.	4	Lo! Au	tumn	eaves		3d.
2. Day is dawning 3d.	5-	Behold !	the n	noon	x +	341.
3. Sing on, sweet birds 3d.	0.	Evening	bells	**	**	3tl.
London: Novello A	ND C	OMPANY,	Limi	ted.		
					-	

ANTHEMS BY

ERNEST EDWIN MITCHELL.

JESU, THE VERY THOUGHT OF THEE. For B. Solo (Quartet), S.S.A.A., and Chorus (S.A.T.B.); Sol-fa, 2d. SUN OF MY SOUL. For S. Solo, B. (or Contr.) Solo, and Chorus (S.A.T.B.).

THE HEAVENLY VISION. An easy Hymn-Anthem.
For S.A.T.B. 3d.
With Organ Accompaniment. Price Threepence each.
London: Novello and Company, Limited.

CHURCH MUSIC

R. B. BATEMAN, Mus. B., Oxon.

MAGNIFICA	T AND	NUN	C DIMI	TTIS,	in C	* 0			41
TRULY GO	D IS L	OVINO	UNTO	ISRA	EL.	Anti	hem		4d
ALL HAIL!	ADOR	ED TI	RINITY.	Anth	nem	0.0	9.0	0.0	4d

London: NOVELLO AND COMPANY, Limited.

"Easy, effective, and devotional."

COMMUNION SERVICE IN D

MUSIC BY R. C. HOPE, F.S.A.

Price One Shilling.

London: NOVELLO AND COMPANY, Limited.

NEW ANTHEMS.

CIVEDCADIEC AND WHITCHATT

1.
l,
l.
l.
J.
֡

London: Weekes & Co., 14, Hanover Street, Regent Street, W. Chicago, U.S.A.: CLAYTON F. SUMMY Co., 220, Wabash Avenue.

EVENING SERVICE in D. By ALFRED J. DYE.

Price 4d. London: Novello and Company, Limited.

COMPOSITIONS

BY

ALFRED H. ALLEN

(Organist of Newfoundland Cathedral).

"NEWFOUNDLAND"

AN ODE

WRITTEN BY

GOVERNOR SIR CAVENDISH BOYLE. K.C.M.G.

SET TO MUSIC FOR

CHORUS AND ORCHESTRA

Price One Shilling.

"BLESSED ARE THEY THAT MOURN"

MOTET FOR CHORUS AND ORGAN

"Alfred H. Allen's Motet—' Blessed are they that mourn —is the work of an excellent musician, and deserves to be known."—Morning Post.

"The Motet should be a welcome addition to the repertoire of church choirs with ideas above — and —,"—Oxford Magazine.

Price Fourpence.

SONATA IN D MINOR

FOR ORGAN

"Mr. Allen deserves to be congratulated on his excellent work,"

—Daily Telegraph,

"This is an extremely well-written work by one who is evidently a

clever organist,"—Morning Post.

"A Sonata in D minor, by Alfred H. Allen, contains something more than sound workmanship, and the light Scherzo affords excellent contrast to the stately opening movement and the elaborate Finalc."

Price Three Shillings.

ANDANTE CON MOTO

FOR ORGAN

Price Sixpence.

London: NOVELLO AND COMPANY, Limited.

"Such settings as these cannot do otherwise than tend to popularise the Church Service."—Musical Standard, June 6, 1891.

"Good, effective, easy, and dignified."—Musical Times, April 1, 1891.

"Admirably adapted to meet the requirements of the majority of choirs and congregations." "Descrive extensive recognition and use."—Musical News, September 4 and 25, 1891.

Also recommended by the Guardian, Church Times, &c., &c.

POPULAR CHURCH MUSIC

I. H. MAUNDER.

	HARVI	EST	ANTI	HEMS		Staff Notation.	Tonic Sol-fa.
Sing to the Lord	of Harvest					3d.	2d.
While the earth re	emaineth	0.0		0.0		3d.	ad.
Blessed be the Na	me of the Lo	rd		0.0		3d.	ad.
	S	ERV	ICES.				
Magnificat and N	unc dimittis i	n C	(partly	in Uni	ison)	3d.	rdel.
Magnificat and N	unc dimittis i	n D		**		3d.	zd.
Magnificat and N	unc dimittis i	n G				3d.	zd.
Te Deum in G						3d.	zd.
Benedictus in G	** **					24.	201.
lubilate in G						gd.	zel.
Te Deum in Free	Chant Form					3d.	2d.
Te Deum in B fla	t				*.*	3d.	2d.
Communion Servi	ce in G					Sd.	6d.
Amen in G		4.0	**	1.0	1.7	rd.	rd.
		ORG	JAN.				
Voix Seraphique	for Recitals)	* *	**		6.0	2/-	
	CHIID	CH	CANT	ATA			

CHURCH CANTATA.

Penitence, Pardon, and Peace (for General use) .. 1/6 London: NOVELLO AND COMPANY Limited. Ve

ANI THE PRA

WIN

Arra

HYMNS FOR EMPIRE DAY

LORD OF OUR FATHERS THOU DIDST BLEND.

THE WORDS BY A. C. BENSON

THE MUSIC BY

GEORGE C. MARTIN.

Price One Penny. Words only, 1s. 6d. per 100.

GOD OF OUR FATHERS, UNTO THEE.

A. C. AINGER

THE MUSIC BY

A. M. GOODHART.

Price One Penny. Words only, 18, 6d. per 100.

London: NOVELLO AND COMPANY, Limited.

Just Published.

THE SPIRIT OF THE LORD IS UPON ME

PROLOGUE FROM "THE APOSTLES"

EDWARD ELGAR.

Price Sixpence.

London: NOVELLO AND COMPANY, Limited.

Second Edition.

NARCISSUS AND ECHO

CANTATA FOR CHORUS, SOLI, AND ORCHESTRA Price 3s. Choral Parts, 1s. each. Also

"GOD IS OUR REFUGE" (Ps. 46)

For Chorus, Soli, and Orchestra. Price za. COMPOSED BY

EDWIN C. SUCH.

Mus. Bac., Cantab.

London: NOVELLO AND COMPANY, Limited.

Very Popular Whitsuntide Anthems COMPOSED BY EDWYN A. CLARE.

London: Novello AND COMPANY, Limited, 160, Wardour Street, W. New York: The H. W. Grav Co., Sole Agents for the U.S.A.

ADORAMUS TE

FOR ORCHESTRA

HUGH BLAIR.

WIND PARTS (Arrangement for Strings, Brass, Timpani and Do. 2 6 Organ) . Arrangement for Organ Solo ...

London: NOVELLO AND COMPANY, Limited.

NOVELLO'S SERVICES, ANTHEMS, &c., FOR MEN'S VOICES.

SERVICES.

ANTHEMS.

ANTHEMS.

71. AKERMAN, R. F. M.—Lo my Shepherd is divine. A.T.B. 0 2

71. AKERMAN, R. F. M.—Co come, ye servants. A.T.B. 0 2

62. AKERMAN, R. F. M.—The Epiphany Hymm. A.T.B. 0 3

71. BARNBY, J.—Lord of all power and might. A.T.T.B. 0 3

72. BARNBY, J.—Lord of all power and might. A.T.T.B. 0 3

73. BENNETT, W. STERNDALE.—God is a Spirit (The Woman of Samaria). A.T.T.B. 0 5

75. CALDICOTT, A. J.—Behold, how good and joyful. A.T.T.B. 0 3

76. COBB, G. F.—O pray for the peace of Jerusalem 0 4

76. CULLEY, ARNOLD D.—Try me, O God. A.T.T.B. 0 2

77. DISTIN, THEODORE.—Hear me when I call. A.T.T.B. 0 2 7. FORD, ERNEST.—O Lord God of my salvation (Domine

LONDON: NOVELLO AND COMPANY, LIMITED.

1.C.

1.,

the ning

tirch.

tly a

more llent ale.

arise

y of

C

d. d.

NOVELLO'S ANTHEM BOOK A COLLECTION OF POPULAR ANTHEMS

FESTIVAL AND GENERAL USE THROUGHOUT THE YEAR.

Each book of this series contains twelve anthems: some for Festival occasions-e.g., Christmas, Easter, Harvest and others which may be used at any time. Great care has been taken in making the selections, in order that suitable variety may be secured and practical needs supplied.

It is therefore anticipated that in churches were an elaborate musical service is not possible, this publication will find acceptance. In such cases the advantage of having, in one book, twelve standard anthems, which more than cover the requirements of the Church's year, is obvious.

Воок 1.			Воок 5.	
O King and Desire of all Nations				Martin
Arise, shine, for thy light is come	Elvey.	CHRISTMAS	It came upon the midnight clear	Stainer
Lord, for thy tender mercies' sake	Farrant.	LENT	Incline Thine ear	Himme
Enter not into judgment				Wesley
				Calkin
		PASTER	Awake np. my glory	Earnb
Come Hole Chest		Witten	O for a closer walk with Cod	Foster
The Level is leaves and account to			The same of all smit on The O I and	
				Elves
			I am Alpha and Omega	Staine
The day Thou gavest, Lord	Woodward.	2.6	O how amiable are Thy dwellings	Richardson
		**		Hile
Thou wilt keep him in perfect peace	Lee Williams.	**	I will sing of Thy power, O God	Sullivan
Book 9			Book 6	
	Staton	Acceptance		College
				Sullivan
Sing and rejoice				Stainer
O Saviour of the world		LENT	Turn Thy Face from my sins	Attwood
Teach me, O Lord	Attwood.	**		Stainer
Jesu, Word of God Incarnate	Gounal.	- 11	There is a green hill far away	Gounal
Christ is risen	Elvey.	EASTER	Now is Christ risen from the dead	West
	Steane	WHITSUN		Macfarren
				Maunder
				Barnha
			Sweet is I ny mercy, Lord	Cla: ke-Whitfeld
The Lord is my Shepherd		11		Elver
God that madest earth and heaven	Fisher.	81	I will alway give thanks unto the Lord	Calkin
Воок 3.			Воок 7.	
Far from their home	Woodswird	ADVEST	It is high time to awake out of sleen	Barnby
				Button
				Attwood
				Gounod
		Y2 35	The Lord is high unto them	Cummings
			Open to me the gates	Adlam
O Lord, how manifold				
Seek ye the Lord	Roberts.	HARVEST	Look on the fields	Macpherson
I was glad	Elvey.	GENERAL.	Weary of earth and laden with my sin	Tozer
The radiant morn	Woodward.			Cruickshank
			Deliver me. O.Lord	Stainer
Doth not wisdom gry				Hiles
	1 × 1 × 1			P.C. Com
				Staine:
				Rarnby
		LENT		Mendelssoh
		**	Seek ye the Lord	Bradley
Cn	otch, arr, by Goss.	**	The Sacrifice of God	Wareing
God so loved the world	Stainer.	EASTER	This is the day	Hal
Christ our Passover	Goss.	WHITSUN	Spirit of mercy, truth, and love	Selb
		2.1	Behold, I have given you every herb	Harri
	Calbin			
Praised be the Lord daily	Calkin.			
Praised be the Lord daily Ye shall dwell in the land	Calkin. Stainer.	GENERAL.	All people that on earth do dwell	Wes
Praised be the Lord daily Ye shall dwell in the land O how amiable are Thy dwellings	Calkin. Stainer. Barnby.		All people that on earth do dwell Through the day Thy love has spared u	s Navlo
Praised be the Lord daily Ye shall dwell in the land O how amiable are Thy dwellings O taste and see how gracious the Lord	Calkin. Stainer. Barnby. 8 Goss.	GENERAL.	All people that on earth do dwell Through the day Thy love has spared u The King shall rejoice	s Naylor Goss
Praised be the Lord daily Ye shall dwell in the land O how amiable are Thy dwellings O taste and see how gracious the Lord Thine, O Lord, is the greatness	Calkin, Stainer, Barnby, 8 Goss, Kent,	GENERAL.	All people that on earth do dwell Through the day Thy love has spared u	s Naylor Goss
Praised be the Lord daily Ye shall dwell in the land O how amiable are Thy dwellings O taste and see how gracious the Lord	Calkin. Stainer. Barnby. 8 Goss.	GENERAL	All people that on earth do dwell Through the day Thy love has spared u The King shall rejoice	s Naylor Goss
Praised be the Lord daily Ye shall dwell in the land O how amiable are Thy dwellings O taste and see how gracious the Lord Thine, O Lord, is the greatness	Calkin, Stainer, Barnby, 8 Goss, Kent, Elvey,	GENERAL.	All people that on earth do dwell Through the day Thy love has spared u The King shall rejoice	s Naylor Goss
Praised be the Lord daily Ye shall dwell in the land O how amiable are Thy dwellings O taste and see how gracious the Lord Thine, O Lord, is the greatness O give thanks unto the Lord	Calkin, Stainer, Barnby. S Goss. Kent. Elvey.	GENERAL.	All people that on earth do dwell Through the day Thy love has spared u The King shall rejoice Thou wilt keep hun in perfect peace	s Naylor Gost Calkir
Praised be the Lord daily Ye shall dwell in the land O how amiable are Thy dwellings O taste and see how gracious the Lord Thine, O Lord, is the greatness O give thanks unto the Lord Blessed is He Who cometh	Calkin, Stainer, Barnby, Goss, Kent, Elvey, Boo Gounod,	GENERAL. "" "" " " " " " " " " " " " " " " "	All people that on earth do dwell Through the day Thy love has spared u The King shall rejoice Thou wilt keep him in perfect peace Grieve not the Holy Spirit of God	s Naylor Gos: Calkir
Praised be the Lord daily Ye shall dwell in the land O how amiable are Thy dwellings O taste and see how gracious the Lord Thine, O Lord, is the greatness O give thanks unto the Lord Blessed is He Who cometh Sing, O Heavens	Calkin, Stainney, Barnby, S Goss, Kent, Elvey, Bood Gounod, Gaud,	GENERAL "" "" " " " " " " " " " " " " " " "	All people that on earth do dwell Through the day Thy love has spared u The King shall rejoice Thou wilt keep him in perfect peace Grieve not the Holy Spirit of God Great is the Lord	Staines
Praised be the Lord daily Ye shall dwell in the land O how amiable are Thy dwellings O taste and see how gracious the Lord Thine, O Lord, is the greatness O give thanks unto the Lord Blessed is He Who cometh Sing, O Heavens O Bountiful Jesu !	Calkin, Stainer, Harnby, 8 Goss, Kent, Elvey, Boo Gounod, Gaul, Stainer,	GENERAL WHITSUN HARVEST GENERAL	All people that on earth do dwell Through the day Thy love has spared u The King shall rejoice Thou wilt keep him in perfect peace Grieve not the Holy Spirit of God Great is the Lord Lead, kindly Light	Stainer Marchani Pughe-Evans
Praised be the Lord daily Ye shall dwell in the land O how amiable are Thy dwellings O taste and see how gracious the Lord Thine, O Lord, is the greatness O give thanks unto the Lord Blessed is He Who cometh Sing, O Heavens O Bountiful Jesu! O Lord, correct me	Calkin, Stainer, Barnby, S Goss, Kent, Elvey, Boo Gounod, Gaul, Stainer, Covard,	GENERAL "" "" " " " " " " " " " " " " " " "	All people that on earth do dwell Through the day Thy love has spared u The King shall rejoice Thou wilt keep him in perfect peace Grieve not the Holy Spirit of God Great is the Lord Lead, kindly Light O Lord, my trust is in Thy mercy	s Naylor Goss Calkin Stainer Marchant Pughe-Evans
Praised be the Lord daily Ye shall dwell in the land O how amiable are Thy dwellings O taste and see how gracious the Lord Thine, O Lord, is the greatness O give thanks unto the Lord Blessed is He Who cometh Sing, O Heavens O Bountiful Jesu ! O Lord, correct me By the waters of Babylon	Calkin, Stainer, Blannby, Soss, Kent, Elvey, Boo Gounod, Gaul, Stainer, Cowand, Coleridge-Taylor,	GENERAL WHITSUN HARVEST GENERAL	All people that on earth do dwell Through the day Thy love has spared u The King shall rejoice Thou wilt keep him in perfect peace Grieve not the Holy Spirit of God Great is the Lord Lead, kindly Light O Lord, my trust is in Thy mercy Hymn of Peace	S Naylor Goss Calkin Stainer Marchant Pughe-Evans Hall Gallvott
Praised be the Lord daily Ye shall dwell in the land O how amiable are Thy dwellings O taste and see how gracious the Lord Thine, O Lord, is the greatness O give thanks unto the Lord Blessed is He Who cometh Sing, O Heavens O Bountiful Jesu! O Lord, correct me	Calkin, Stainer, Barnby, S Goss, Kent, Elvey, Boo Gounod, Gaul, Stainer, Covard,	GENERAL WHITSUN HARVEST GENERAL	All people that on earth do dwell Through the day Thy love has spared u The King shall rejoice Thou wilt keep him in perfect peace Grieve not the Holy Spirit of God Great is the Lord Lead, kindly Light O Lord, my trust is in Thy mercy	s Naylor Goss Calkin Stainer Marchant Pughe-Evans
	O King and Desire of all Nations Arise, shine, for thy light is come Lord, for thy tender mercies' sake Enter not into judgment O ye that love the Lord O give thanks. Come, Holy Glost The Lord is fowing unto every man O love the Lord I have glad I have the Lord I have the Lord I have glad I have the Lord	O King and Desire of all Nations Arise, shine, for thy light is come Lord, for thy tender mercies' sake Enter not into judgment O ye that love the Lord O give thanks. Come, Holy Ghost The Lord is loving unto every man O love the Lord I heavy Thou gavest, Lord Rlessed are they that dwell Thou wilk keep him in perfect peace BOOK 2. Hosanna in the Highest Sing and rejoice O Saviour of the world Faundy Gossian Christ is risen Great is the Lord What are these? O how amiable O taste and is my Shepherd God Intarnate Christ is risen Great is the Lord What are these? O taste and she world The Lord is my Shepherd God Intarnate Christians Carols Turn Thy face from my sins O Lord, how manifold Seek ye the Lord I was glad The radiant morn O praise God in His holiness Doth not wisdom cry BOOK 4. Arise, O Jerusalem Let us now go even unto Bethlehem In Thee, O Lord, the soul of Thy servant Crotch, arr, by Goss.	O King and Desire of all Nations Arise, shine, for thy light is come Lord, for thy tender mercies' sake Enter not into judgment O ye that love the Lord O give thanks Come, Holy Ghost The Lord is fowing unto every man O love the Lord The day Thou gavest, Lord Rlessed are they that dwell Thou wilk keep him in perfect peace Brown of the Woodward. The Lord is fown of the World Teach me, O Lord Jesu, Word of God Incarnate Christ is risen God that madest earth and heaven BOOK 3. Far from their home Four Christmas Carols Turn Thy face from my sins O Lord, how manifold Seek yellow D.	O King and Desire of all Nations Arise, shine, for thy light is come Lord, for thy tender mercies' sake Enter not into judgment O ye that love the Lord O give thanks Cones, Holy Ghost Cones, Holy Ghost O the Lord O give thanks Cones, Holy Ghost O the Lord I solving anto every man O love the Lord I solving and reject of the Lord I solving and reject o Saviour ot the world Teach me, O Lord Jesu, Word of God Incarnate Christ is risen God that are these? O how amiable O taste and see teath and heaven Fisher. BOOK 3. Far from their home Four Christmas Carols Turn Thy face from my sins O Lord, now manifold Seek ye the Lord I was glad The radical morn O Lord, how manifold Seek ye the Lord I was glad The radical morn O Lord, how manifold Seek ye the Lord O Forse Constitution of the Wesley. Woodward. Parises God in His holities BOOK 4. Arise, O Jerusalem BOOK 4. Arise, O Jerusalem BOOK 5. BOOK 4. Arise, O Jerusalem Let us now go even unto Bethlehem In Thee, O Lord, the soul of Thy servant Crotch, arr, by Goss. Lent Coleridge-Tavl w. Goss. Altwood. Goss. Altwood. Gors. Altwood. Gors. Altwood. Goss. Altwood. God Incarnate Break forth into joy D. Lord, now manifold Seek ye the Lord O Jerusalem Continuous of the world of God Incarnate Break forth into joy D. Lord, now manifold Seek ye the Lord O Jerusalem Continuous of the world D. Lord, arr, by Goss. BOOK 4. Arise, O Jerusalem Let us now go even unto Bethlehem In Thee, O Lord, the soul of Thy servant Crotch, arr, by Goss. Configuration of the Michael Continuous of the Lord Seek ye the Lord Seek ye the Lord Continuous of the Lord Se

ONE SHILLING EACH BOOK. Tonic Sol-fa, Ninepence each Book.

LONDON: NOVELLO AND COMPANY, LIMITED.

XUM

GLINE

FORD,

BEND.

COLER COWE CRESE ELGAI

I. V

3. (C) 4. (A) 5. (A) 6. (C)

SCHOOL BAND MUSIC

EDITED BY W. G. MCNAUGHT.

This Series, as its title suggests, is intended to meet the needs of School String Bands. It will include arrangements and original pieces of every suitable description.

FIRST SELECTION.

			1 11/0	E CE	THE THE	774.				
I.	WHERE THE BEE SUCKS									ARNE.
2.	THE GOLDEN VANITY		0.00					***	0.00	ENGLISH AIR.
	THE BAY OF BISCAY	***	0.00		4 4 4	0.00				JOHN DAVY.
3.	O WERT THOU IN THE		BLAST		440			***		MENDELSSOHN.
	GOOD MORROW, GOSSIP	JOAN	0.00				* * *	***		ENGLISH AIR.
4-	AULD LANG SYNE		0.00		***	***		***	0.00	SCOTCH AIR.
	THE ASH GROVE	***			4 0 1			0.0.0	0.00	WELSH AIR.
2.	MARCII OF THE MEN OF	HARL	ECH			9.00		***		WELSH AIR.
6	THE ARETHUSA	***			***	***	***	***		SHIELD.
6.	THE MINSTREL BOY		***	***	***	4.4.0		***	***	IRISH AIR.
	FAIREST ISLE				***					PURCELL.
1.	WELCOME THOU WIJOSI	DEED	S CONS	PIRE	(from Jeph	tha)				HANDEL.
8.	HEART OF OAK	***	***			***	0 0 0	0.0.0		Dr. W. BOYCE.
Q.	THE HARP THAT ONCE	IN TAR	A'S HA	LLS		0 0 0	0.0.0	0.0.0	0.00	IRISH AIR.

The above are all very simply arranged by Percy E. Fletcher. The 1st Violin parts do not go beyond the third position, and they are often written divisi in order to fill out the harmony. The viola parts are ad lib., the actual notes being written as the second of the divisi parts for the second violin. The bowing and fingering are carefully marked. The arrangements are complete in themselves with or without the vocal parts, and they can also be used as accompaniuments to Novello's School Song edition of the pieces.

1st Violin, 2nd Violin, Viola, 'Cello and Bass Parts, each number and part in a separate cover, price 3d.

Pianoforte Parts can be obtained of each of the above Pieces, price 1½d. or 2d.

LONDON: NOVELLO AND COMPANY, LIMITED.

NOVELLO'S

MUSIC FOR MILLITARY BAND

Dan Godfrey, Jun., George Miller, Mus. Bac.,

		s.	d.		S.	d.
BENDALL, WILFREDPas Seul		 5		HOFMANN, H "Kirmess" (Rustic Pictures). Book I	15	0
COLERIDGE-TAYLOR, S Four Characteristic Waltzes		 15	0	"Kirmess" (Rustic Pictures). Book II	15	0
Cowen, F. HFour English Dances (in the Olden Sty	rle)	 15	0	MACKENZIE, A. C "Benedictus" (from "Six Pieces for	-	
- Coronation March		 10		Violin ")	5	0
CRESER, WILLIAM, -Wedding March		 2		- Ballet Music ("Colomba")	15	0
ELGAR, EDWARD,—Chanson de Matin		 2	6	Courante ("Ravenswood")	13	0
— Chanson de Nuit		 2		- Funeral March ("The Story of Savid")	3	0
- Imperial March		 0		- "The Empire Flag"	5	0
— Mazurka		 5	0	MACPHERSON, STEWART, -Orchestral Ballad	15	0
- Sérénade Mauresque		 5	0	MILLER, GEORGE, -Solemn March	3	6
- Contrasts (The Gavotte, A.D. 1700 and 1900)	**	 5		MOLIOUE, March ("Abraham")	7	6
- Meditation ("Light of Life")		 5		MORLEY, CH Emperor Gavotte ("Cornflower")	2	6
ELVEY, G. I.—Festal March		 5		Ouseley March ("St. Polycarp")	7	6
FANING, EATON"The Queen's Song"		 7		POPULAR PART-SONGS	7	6
Song of the Vikings		 6	0	RAMEAU Gavotte	4	6
FORD, ERNEST,-Grand Valse ("Faust" Ballet)		 10		ROECKEL, J. LGraceful Dance	7	6
Scène Bacchanale ("Faust "Ballet)		 15	0	SIX HYMN TUNES (composed for Commemorations of Queen		
GERMAN, EDWARD,-Bourrée and Gigue ("Much A		-		Victoria's Long Reign)	4	6
Nothing")		 12	0	SMART, HENRY Festive March in D	7	6
Coronation March ("Henry VIII.")		 7	6	SPINDLER, FRITZ"Husarenritt"	7	6
- Gipsy Suite (Four Characteristic Dances)		 15	0	SPOHR.—"Calvary" (Selection)	7	6
Harvest Dance (from "The Seasons")		 10	0	Sullivan, A" In Memoriam" Overture	10	0
- Masque (Three Dances from "As you like it" Mu	sic)	 25	0	Onward, Christian Soldiers	2	6
Overture to "Richard III."		 12	0	Ditto. For Brass Band	- 31	6
Three Dances (" Henry VIII.")		 15	0	THREE SACRED PIECES, viz.:	7	6
- Welsh Rhapsody		 15	0	"Blessed be the God and Father" S. S. WESLEY		
GLINKA Polonaise (" Life for the Czar")		 12	0	"O Gladsome Light" ("Golden Legend") A. S. SULLIVAN		
Gounon,-Judex ("Mors et Vita")		 3	0	March ("Occasional Oratorio") HANDEL		
- Ditto. (For Brass Band)		 2	0	TSCHAÏKOWSKY Marche Militaire	15	0
"Mors et Vita" (Selection)		 15	0	WAREING, H. WSummergold Gavotte	7	6
Marche Solennelle		 7		WENDT, THAir de Ballet with Intermezzo	7	6
Six Sacred Pieces	* *	 IO	6	West, John EMaypole Dance	7	6
- "The Redemption" (Selection)	4.0	 15	0	Commemoration March	9	6
HAYNES, BATTISONWestwood Gavotte		 5		ZIMMERMANN, AGNESMarch	7	0
HERVEY, ARTHUR"On the March"		 9	0	Six Classical Pieces for Small Military Band	3	0
Higgs, H. M,-"Our Queen" (Quick March)		 5	0	THE MILITARY CHURCH PARADE SERVICE BOOK	1	0

LONDON: NOVELLO AND COMPANY, LIMITED.

as, he

nis rd

in, er, ey, in, by, er, er, es, un,

meridanda merida yan

Tundadas nala na rakers

NOVELLO'S

ALBUMS FOR PIANOFORTE AND STRINGED INSTRUMENTS.

(TWO VIOLINS, VIOLA, AND VIOLONCELLO.)

The Pieces in the majority of these Albums are so arranged that if any Part, or combination of Parts, in addition to the First Violin and Pianoforle is used, they will sound complete.

N.		-23	D	No.			
No.	DOLMETSCH, ARNOLD—Suite of Four Pieces			15.	COWEN, FREDERIC H. — Four English Dances. No. 2. Rustic Dance Extra String Parts, 6d. each.		6
2.	PURCELL, HENRY—Suite of Five Pieces Extra String Parts, 6d. each.		6	16.	COWEN, FREDERIC H. — Four English Dances. No. 3. Graceful Dance Extra String Parts, 6d. each.	2	6
3.	GERMAN, EDWARD — Three Dances, from the Music to "Henry VIII." Extra String Parts, 1s. each.	5	0	17.	COWEN, FREDERIC H. — Four English Dances. No. 4. Country Dance Extra String Parts, 6d. each.	2	6
4.	RAMEAU—Gavotte in D Extra String Parts, 6d. each.	2	6	18.	COLERIDGE-TAYLOR, S. — Four Characteristic Waltzes. No. 1. Valse		
5.	HANDEL, G. F.—Six Pieces from the Water Music. 1. Bourrée in F; 2. Air in F; 3. Minuet in F; 4. Hornpipe in F;			19.	Bohemienne Extra String Parts, 6d. each. COLERIDGE-TAYLOR, S. — Four	2	0
	5. Aria in G; 6. Allegro in D Extra String Parts, 6d. each.	3	6	- /-	Characteristic Waltzes. No. 2. Valse Rustique	2	0
6.	HANDEL, G. F.—Two Bourrées Extra String Parts, 6d. each.	2	0	20.	Extra String Parts, 6d. each. COLERIDGE-TAYLOR, S. — Four		
7-	MACKENZIE, A. C. — Benedictus, from Six Pieces for the Violin Extra String Parts, 6d. each.	3	0		Characteristic Waltzes. No. 3. Valse de la Reine Extra String Parts, 6d. each.	2	0
8.	GOUNOD, CHARLES—Judex, from "Mors et Vita" Extra String Parts, 6d. each.	3	0	21.	COLERIDGE-TAYLOR, S. — Four Characteristic Waltzes. No. 4. Valse Mauresque	2	0
9.	MENDELSSOHN—Wedding March Extra String Parts, 6d. each.	2	6	22.	Extra String Parts, 6d. each. SPOHR, L. — Andantino, from the		
10.	MENDELSSOHN — War March ("Athalie")	2	6		Symphony "The Consecration of Sound" Extra String Parts, 6d. each.	3	0
11.	Extra String Parts, 6d. each. MENDELSSOHN—Cornelius March Extra String Parts, 6d. each.	2	6	23.	LANNER, JOSEF — Five Styrian Dances (Ländler) Extra String Parts, 6d. each.	3	0
12.	MENDELSSOHN—Funeral March Extra String Parts, 6d. each.	2	6	24.	TOURS, BERTHOLD—March in G Extra String Parts, 3d. each.	I	6
13.	ELVEY, GEORGE — Gavotte (à la mode ancienne)	2	0	25.	MACFARREN, W.—Bourrée in C Extra String Parts, 6d. each.	2	0
14.	Extra String Parts, 6d. each. COWEN, FREDERIC H. — Four English Dances. No. 1. Stately Dance Extra String Parts, 6d. each.		6	26.	COWEN, FREDERIC H. — Minuet d'Amour, from A Suite of Old English Dances (Second Set) Extra String Parts, 6d. each.	2	6

To be continued.

LONDON: NOVELLO AND COMPANY, LIMITED.

E

CROWN 8vo. CLOTH.

PRICE 78. 6D. NET.

THE ART OF COUNTERPOINT

AND ITS APPLICATION AS A DECORATIVE PRINCIPLE

C. H. KITSON.

M.A. (CANTAB.), D. MUS, (ONON.), Late Scholar of Selwyn College, Cambridge.

LONDON:

HENRY FROWDE, ONFORD UNIVERSITY PRESS, Amen Corner, E.C.

SEVENTH AND REVISED EDITION.

A HANDBOOK

EXAMINATIONS IN MUSIC

CONTAINING

600 OUESTIONS WITH ANSWERS

BY

ERNEST A. DICKS.

Fellow of the Royal College of Organists, Member of the Incorporated Society of Musicians, &c.

The scope of this book covers the whole ground of theoretical examinations in music. It supplies an invaluable equipment to candidates entering for the various Local Examinations in Musical Knowledge held periodically throughout the country, and it will be found extremely useful to those who are preparing for the higher grades of Diploma and Degree Examinations.

The book is therefore very comprehensive. Its range includes uestions and answers in Theory, Harmony, Counterpoint, Form, ugue, Acoustics, Musical History, Organ Construction, and Choir

in

D.

6

6

0

0

0

0

0

0

6

6

Training.

By no means the least valuable part of the volume is that section, consisting of upwards of one hundred pages, which contains reprints of past examination papers set by the Associated Board, Trinity College, and the Incorporated Society of Musicians; the Universities of Oxford, Cambridge, London, Dublin, Durham, and Edinburgh, and the Victoria University; The Royal Academy of Music, The Royal College of Organists. The advantage of having so many specimens of these actual examination papers within one cover is too obvious to need further comment or commendation.

PREFACE TO THE SEVENTH EDITION.

Through the kindness of Dr. E. H. Turpin the seventh edition of the Handbook of Examinations in Music includes the latest type of Papers set by Trinity College of Music, London, in their scheme of Local Examinations in Musical Knowledge.

Examinations in Musical Knowledge.

The work will also be found to have been considerably enlarged by the addition of fifty specimen questions, with answers. They have been designed for the most part after the manner of those set in the Theory Paper for the L.R.A.M. Diploma, and also that required by candidates for the Higher Practical Examinations held by Trinity College of Music, London. The author earnestly hopes that these additions will considerably enhance the value of the Handbook, and render it increasingly helpful to students. E. A. D.

1906.

Price, cloth, Three Shillings and Sixpence.

The QUESTIONS (separately), Price One Shilling.

London: NOVELLO AND COMPANY, Limited.

Price 18., post-free.

THE TENOR VOICE AND ITS TRAINING.
By E. DAVIDSON PALMER, Mus. Bac. Oxon. Revealing
the Secret of Voice-Production. May be obtained from the AUTHOR,
II, GrazeProok Road, Stoke Newington, N.; or from JOSEPH
WILLIAMS, Ltd., 32, Great Portland Street, W.

No. 66. Novello's Music Primers and Educational Series.

SCORE-READING EXERCISES

EMILY R. DAYMOND, D. Mus., Oxon.

This book is the outcome of a request made some time ago to the author to write some examples of Exercises in Score-Reading similar to those imposed as tests in the examination for F.R.C.O.

These Exercises (forty-eight in number) comprise two sets of twenty-four examples, each set containing one example in every key, major and minor. The first and easier set is intended to prepare the way for the second, which is of greater complexity.

The author has endeavoured to provide a certain amount of variety both in style and in difficulty, and it is hoped that the Exercises will be of use to candidates for the F.R.C.O. Examination and also to other students who wish to become proficient in Score-Reading.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

No. 70. Novello's Music Primers and Educational Series.

EXAMINATION QUESTIONS HOW TO WORK THEM

CUTHBERT HARRIS,

Mus. Doc. Dunelm., F.R.C.O.

PREFACE.

This Primer is intended more especially for those who purpose presenting themselves for examination in the theory of music. While the subjects dealt with may be found in all examination schemes for musical degrees and diplomas, it is hoped that the following chapters may prove useful more especially to candidates for the diplomas of the Royal College of Organists.

The object of this book is to stimulate and cultivate method in answering examination questions. Considerable experience as an examination "coach" has proved the success of the method, herein followed, of dissecting the questions, and—by dividing the points for consideration under several heads—thus directing the student's attention to one point at a time.

the student's attention to one point at a time,

PRICE Two SHILLINGS. In Paper Boards, 28, 6d,

London: NOVELLO AND COMPANY, Limited.

ENLARGED TO FOUR HUNDRED PAGES.

ORGANS AND TUNING THOMAS ELLISTON.

THREE SHILLINGS AND SIXPENCE NET. (Postage, 4d, extra.)

Three Shillings and Sinpence Net. (Postage, pl. entra.)

Entracts from recent Press Notices.

"It is full of practical usefulness."—Musical Hevald.

"There is no other hook of the kind in the market."—Musical Opinion.
"A most useful and handy book for the amateur or professional."—
Organist and Choirmaster.
"Mr. Elliston's work is so well known that probably it is superfluous for us to say that it contains a mass of information which is necessary to any organist whose interest in his instrument extends beyond its key-boards."—Musical News.

"Mr. Thomas Elliston's valuable handbook 'Organs and Tuning' has long been regarded as a volume that is indispensable to every organist. There is an amount of technical information in it which is unobtainable in any other publication."—Paily Chronkle.

"Will be found valuable by all who take a practical interest in the organ."—Glasgow Herald.
"It is a valuable treatise."—East Anglian Daily Times.
"If you have not already read 'Organs and Tuning,' I strongly advise you to get it."—Wigan Examiner.

Weekers & Co., 14, Hanover Street, London, W.

WEEKES & Co., 14, Hanover Street, London, W. B. R. MARTEN, Sudbury, Suffolk.

EBENEZER PROUT'S WORKS.

Bound, each, net, 58.

HARMONY: Its Theory and Practice. 20th Impression. Revised

and largely re-written.

ANALYTICAL KEY to the Exercises in the same. Net, 3s.

COUNTERPOINT: Strict and Free.

DOUBLE COUNTERPOINT AND CANON.

FUGUE, FUGAL ANALYSIS, MUSICAL FORM, APPLIED FORMS, THE ORCHESTRA.

2 Vols.

AUGENER, Ltd., 6, New Burlington St., and 22, Newgate St.

Voral Score ...

Arrangement for Military Band.,

Just Published.

HUMPTY-DUMPTY

A SHORT CANTATA FOR CHILDREN

PRELUDE, FOUR SHORT SETTINGS OF THE OLD NURSERY RHYME, AND PART OF THE FAMOUS SCENE BETWEEN ALICE AND HUMPTY-DUMPTY

(From "ALICE THROUGH THE LOOKING-GLASS")

LEWIS CARROLL

ADAPTED AND SET TO MUSIC BY

H. WALFORD DAVIES.

Price One Shilling and Sixpence. Tonic Sol-fa, od.

London: NOVELLO AND COMPANY, Limited.

SONG DANCES

VOCAL SUITE

FOR FEMALE VOICES

(S.S.C.)

WITH ACCOMPANIMENT FOR THE PIANOFORTE

THE WORDS WRITTEN BY

JAMES HOGG, BARRY CORNWALL, AND OTHERS

THE MUSIC COMPOSED BY

WILFRED BENDALL.

Tonic Sol-fa	0.0				0.0				0	-
String Parts								0 =	5	C
Pianoforte Solo									3	0
Pianoforte Duet		0.0		0.0		0.0			3	C
PAS										
	IS	SEU	L (f	rom	the a	abov	e).			
Pianoforte Solo	IS	SEU	L (f	rom	the a	abov			R	0
Pianoforte Solo Pianoforte Duet			-				e).	**	I	0.00
Pianoforte Solo				* *		22	11		3 1	

London: NOVELLO AND COMPANY, Limited.

Just Published.

NOVELLO'S ELEMENTARY MUSIC MANUALS (Edited by W. G. McNaught).

No. 3.

AN ELEMENTARY SIGHT-SINGING COURSE

STAFF NOTATION THROUGH TONIC SOL-FA FOR CLASS USE

GEORGE LANE.

PART I. Price Sixpence PART II. (in the Press).

EXTRACT FROM INTRODUCTION.

EXTRACT FROM INTRODUCTION.

The benefits of sight-singing cannot be over estimated. The vocalist becomes independent and self-reliant: he has a wide and varied field open to him: the music he learns does not stale with wearisome repetitions. In course of time he will be able "to hear in his mind what he sees on paper." There will be the possibility of his becoming a musician, for there is nothing so vital to true progress as the power to imagine sounds from notation.

London: NOVELLO AND COMPANY, Limited.

LL'S EASY VOLUNTARIES.—"Messiah,"
"Judas," "Elijah," "St. Paul," "Creation." sa each book.
London: Novello and Company, Limited.

Just Published.

Nos. 71, 72, and 73. Novello's Music Primers and Educational Series.

SC

WI

VOICE CULTURE FOR CHILDREN

A PRACTICAL PRIMER

ON THE

CULTIVATION AND PRESERVATION OF YOUNG VOICES

WITH EXERCISES FOR THE USE OF SCHOOLS, CHOIRS, SOLO-BOYS, ETC.

JAMES BATES.

EXTRACT FROM THE PREFACE.

EXTRACT FROM THE PREFACE. It is almost impossible to exaggerate the extreme delicacy of the child's voice, yet how often have these frail instruments been irreparably ruined for want of a little knowledge or a little care! Let the teacher sternly discourage anything like "shouty" singing, especially in class or choir, or misguided attempts to sing notes which are too high or too low. It may safely be said that soft singing (of course within the compass of the voice will never do harm, no matter how continuous, but loud singing will inevitably lead to disaster. The teacher who successfully instils the principles of correct singing, and thereby renders possible the life-long use and enjoyment of a pleasing voice, is conferring on his young charges a boon of inestimable value. This thought should be his constant encouragement in times of difficulty and lack of immediate success.

PART 1. INSTRUCTIONS. 15. 6d.; in paper boards, 2s. PART 2. EXERCISES, WITH ACCOMPANIMENT. 15. 6d.; in paper

PART 3. TWO-PART STUDIES (Seven of which are by Dr. Hugh BLAIR) FOR TREBLE VOICES, WITH PIANOFORTE ACCOMPANIMENT. 8d.

Parts 1-3, complete, in paper cover, 3s. 6d.; paper boards, 4s. 6d.

London: NOVELLO AND COMPANY, Limited.

Now Ready. Price 1s. 6d. post-free.

EXERCISES

TENOR VOICE

WITH INTRODUCTORY REMARKS ON ITS TRAINING AND DEVELOPMENT

E. DAVIDSON PALMER,

Mus. Bac. Oxon.

The Exercises are divided into Three Series, which deal respectively with the Head Voice, the Middle Voice, and the Complete Voice. The Introduction contains information and guidance on the following subjects: Chest Voice, Head Voice, and Falsetto—The Best Method of Breathing for the Singer—Beauty of Tone—Cause and Cure of Nasal and Throaty Tone—Ease of Production in the Upper Notes—Control of Tongue and Soft Palate—Voices without Registers—Wrong Training and the Dictates of Nature, &c.

The above work may be obtained from the Publishers, Messrs, Novello & Co., Ltd., 160, Wardour Street, W.; or from the Author, 11, Grazebrook Road, Stoke Newingston, N.

THE PARISH CHURCH ANTHEM BOOK.

Price, Cloth, Two Shillings and Sixpence.

The Parish Church Anthem Book is the outcome of a desire on the part of many, for a Collection of Words permanent in character, representative as to selection,

permanent in conaracter, representative as to and moderate in price.

Messrs, Novello's Collection of "Words of Anthems" has been used as a basis in the compilation of this work, but many Anthems have been added, both ancient and modern, which have not been previously published in modern, which a standard form.

London: NOVELLO AND COMPANY, Limited.

RO

Just Published.

SOUVENIR DE PRINTEMPS

VIOLIN AND PIANOFORTE

COMPOSED BY

JOSEPH HOLBROOKE.

(Op. 23, No. 6.)

Price Two Shillings net.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

MORRIS DANCE TUNES

COLLECTED FROM TRADITIONAL

SOURCES

AND ARRANGED

WITH PIANOFORTE ACCOMPANIMENT

CECIL J. SHARP

HERBERT C. MACILWAINE

TWO SETS.

PRICE TWO SHILLINGS EACH NET.

SET I.

1. Bean Setting (Stick Dance).

Laudnum Bunches (Corner Dance).
 Country Gardens (Handkerchief Dance).

Constant Billy (Stick Dance).

Trunkles (Corner Dance).
 Morris off.

SET II.

Rigs o' Marlow (Stick Dance).
 Bluff King Hal (Handkerchief Dance).

How d'ye do? (Corner Dance). Shepherds' Hey (Stick or Hand-clapping Dance). Blue-eyed Stranger (Handkerchief Dance).

Morris off.

THE MORRIS BOOK

A HISTORY OF MORRIS DANCING

WITH A DESCRIPTION OF

ELEVEN DANCES

AS PERFORMED BY THE MORRIS-MEN OF ENGLAND

CECIL J. SHARP

HERBERT C. MACILWAINE.

Price Two Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

ROMANCE SANS PAROLES

VIOLONCELLO AND PIANOFORTE

COMPOSED BY

F. MENDELSSOHN-BARTHOLDY

(Op. 100).

Price One Shilling and Sixpence net.

London: NOVELLO AND COMPANY, Limited.

ORIGINAL COMPOSITIONS

ORGAN

EDWIN H. LEMARE.

			-					5,	el.
	1.	PASTORALE, No. 1, in E						r	6
	2.	ANDANTINO in D flat						1	6
	3.	ELEGY in G				11		I	6
	4.	CONCERT FANTASIA on the	tui	ne "I	Innove	er "		3	0
	5.	GAVOTTE MODERNE in A	flat				8.4	1	6
	6.	REVERIE in E flat		++				2	0
Ì	7.	SYMPHONY, No. 1, in G Mir	or					5	0
ĺ	8.	INTERMEZZO in B flat .	4					1	6
	9.	ANDANTE CANTABILE in I	2					I	6
ļ	IO.	MEDITATION in D flat .						I	6
1	H.	NOCTURNE in B minor .		**			2.0	2	0
İ	12.	CONTEMPLATION				**		2	o
ļ	13.	BERCEUSE in D						I	6
į	14-	RHAPSODY in C minor						2	O
	15.	CHANSON D'ÉTÉ		**				τ	6
	16.	CAPRICE ORIENTALE .				4.5		1	6
	17.	CANTIQUE D'AMOUR .						1	6
	18.	FANTAISIE FUGUE						2	33
	10.	MADRIGAL				* *		E	6
	30,	IMPROMPTU in A						1	6
l	21.	SYMPHONY, No. 2, in D mine	36					4	6
ĭ								-	

London: NOVELLO AND COMPANY, Limited.

RECITAL SERIES

Original Organ Compositions

EDWIN H. LEMARE. Nos. 1 to 6, 7 to 12, 13 to 18, 19 to 24, and 25 to 30, in Five Vols.

Each 7s. od. Or, separately:	S.,	d.
	2	0
	2	6
3. Toccata in E flat major Filipo Cappoci	2	6
	2	0
	2	6
6. Second Sonata (Op. 71) M. E. Bossi	3	0
	2	0
8. Grand Chœur Alfred Hollins	2	6
9. Andantino and Finale in B flat		
	2	6
10. (a) Cantilène; (b) Grand Chœur		
H. A. Wheeldon	2	6
	2	0
	2	6
13. (a) Meditation; (b) Toccata E. D'Evry	2	6
14. (a) The Seraph's Strain; (b) Le Carillon		
W. Wolstenholme	2	0
	2	0
16. Romance H. A. Wheeldon	2	0
17. (a) Romanza; (b) Allegretto W. Wolstenholme	2	0
	2	6
	2	6
20. Minuet in F Myles B. Foster	1	6
	2	0
22. Chant sans Paroles Edwin H. Lemare	2	0
23. Fantasia in E W. Wolstenholme	2	6
24. Introduction and Fugue R. L. de Pearsall	1	6
25. Second Andantino in D flat Edwin H. Lemare	1	6
26. Fantasia in F John Francis Barnett	t	6
27. Canzona H. A. Wheeldon	ž.	0
28. Elegiac Romance John Ireland	E	0
29. Nocturne in A William Faulkes	ż	0
29. Nocturne in A William Faulkes 230. The Curfew Edward J. Horsman		6
31. Scherzo in A flat Edward C. Bairstow		6
31. Delicizo ili al lini Edwing C. Builston		
32. Concert Overture in C minor H. A. Fricker		6

London: NOVELLO AND COMPANY, Limited.

A Modern School for the Violin

BY

AUGUST WILHELMJ AND JAMES BROWN.

THE purpose of this Work is to provide, in one systematic and comprehensive scheme, all that is necessary for the acquirement of the Art of Modern Violin Playing.

"A Modern School for the Violin" will consist of Six Books devoted to Daily *Technical Practice*, Six Books of *Studies* for Violin alone, and a large number of *Pieces* with Pianoforte Accompaniment, the Violin parts being specially edited for the purposes of teaching.

SECTION A.—TECHNICAL PRACTICE. IN SIX BOOKS.

The foundation of "A Modern School for the Violin" is laid by means of a series of Six Books dealing exclusively with the important subject of Daily Technical Practice. The First Book of Technical Practice (Book IA) is limited to the 1st Position; the Second Book (2A) to the 1st, 2nd, and 3rd Positions; the Third Book (3A) to the first five Positions; and so on. Bowings and other technical devices are introduced in a similarly progressive manner throughout. Each Book of Technical Practice is divided into "Lessons" (or Chapters), and each Lesson contains a number of short repeating Exercises on some definite point of Violin Technique—as Fingering, Bowing, &c., with the needful explanations. Included in each Book will be found a complete set of Scales and Arpeggi, arranged according to the particular stage of a lyancement reached.

Taken as a whole, this Section is intended to facilitate, and to insist on, a thorough, steady, and continuous progress in the mastery of the Instrument, this being the only possible means of preparing the groundwork for artistic achievement

with all its lasting delights.

SECTION B .- STUDIES. IN SIX BOOKS.

Section B is formed of a series of original and selected Studies, in Six Books. Each Book of Studies (Section B) is carefully co-ordinated, in respect of difficulty and range of subject, with the correspondingly numbered Book of Technical Practice (Section A). Thus the First Book of Studies (1B) is written in the 1st Position; the Second Book (2B) in the 1st, 2nd, and 3rd Positions; the 3rd Book (3B) in all Positions up to and including the 5th; and so on. It should further be explained that the two Sections are designed to complement one another, and that the "School" must be practised, not in single Books of Technical Practice and Studies alternately, but in pairs. Thus, Books 1x and 1B are to be taken concurrently, then Books 2x and 2B, 3x and 3B, and so on.

1A. 2A. 3A. 4A. 5A.	TECHNICAL PRACTICE (1st Position) DITTO (1st, 2nd, and 3rd Positions) DITTO (1st to 5th Position) DITTO (In the Press.)	25. 35. 28.	od.	18. 28. 38. 48. 58.	DITTO DITTO DITTO ((1st, 2nd, s) (1st to 5th (all In the Pres	Position)	ositions)	***	35. 00	d.
0251	Books 1A, 2A, 3A, and 4A now ready.			010-	Books	1B, 2B, 3B					

PIECES.

In completion of the scheme of "A Modern School" a large number of *Pieces* will be published, in a form designed to fulfil the requirements of Violin Teachers and Students. In each number the Violin part will be furnished with complete Fingerings and Bowings, besides remarks as to the methods of rendering, &c.

No. 13.	TWELVE FOLK DANCES FROM DENMARK. (1st Position)	000			2s. od.
No. 14.		0.00			25. Od.
No. 15.	OVERTURE TO SAMSON. G. F. HANDEL. (1st, 2nd, and 3rd Positions)				25. Od.
No. 16.	SONATINA IN D. FRANZ SCHUBERT. (1st, 2nd, and 3rd Positions)	0.00	0.00	000	25. Od.
No. 17.	EIGHT HYMN TUNES. VARIOUS COMPOSERS. (1st Position)	0.00	000		1s. 6d.
No. 18.	STYRIAN DANCES (LANDLER). JOSEF LANNER. (1st to 5th Position)	***			2s. od.
No. 19.	PRELUDE AND FUGUE IN G MINOR. J. S. BACH. (Advanced)				2s. od.
No. 20.	SONATA IN G. JOSEPH HAYDN. (1st to 5th Position)	0.0.0	0.00		2s. od.
No. 21.	CONCERTO IN A MINOR. J. S. BACH. (1st to 6th Position)	000	000		28. od.
No. 22.	CONCERTO IN A MINOR. PIERRE RODE. (Op. 9.) (All Positions)		***		2s. 6d.
	TWELVE CAROLS. (1st Position)	0.00	000		2s. od.
	SQNATA IN A. W. A. MOZART. (1st to 5th Position)		000		28. Od.
	REVERIE. HENRI VIEUXTEMPS. (Op. 22, No. 3.) (Advanced)	000	000		2s. od.
	FOUR LITTLE PIECES. (From Op. 8.) IGNAZ PLEYEL. (1st Position)	***	0 0 0		28. Od.
	SARABANDE AND TAMBOURIN. JEAN-MARIE LECLAIR. (1st to 5th Posit	ion)	***		2s. od.
No. 28.	BOURREE AND GIGUE. J. S. BACH. (1st and 3rd Positions)	***			18. 6d.
No. 29.	BALLADE AND POLONAISE. HENRI VIEUXTEMPS. (Op. 38)	95"	*11	0.00	2s. od.

LONDON: NOVELLO AND COMPANY, LIMITED,

XUM

BARIT

SOPR

Ha SOP SCH Fo

BRA

VOCAL EXERCISES

WITH MARKS OF EXPRESSION AND PHRASING BY ALBERTO RANDEGGER.

CONCONE.

50 LESSONS FOR THE MEDIUM PART OF THE VOICE. Cloth, 38.
15 VOCALISES. A Sequel to the 30 LESSONS.
15 VOCALISES. A Sequel to the 25 LESSONS.
DITTO ARRANGED FOR MEZZO-SOFRANG OF CONTRALTO.
40 LESSONS FOR CONTRALTO.
40 LESSONS FOR BASIS OF BASITONE.
Price One Shilling and Sixpence each.

S

re.

of

nt

ot

en

d.

d,

er

ne

d.

d.

d.

d.

AUGUSTE PANSERON.

FORTY MELODIC AND PROGRESSIVE VOCAL EXERCISES FOR SOPRANO OR TENOR. IN TWO PARTS (Part I. Containing Nos. 17 to 46; Part II. Containing Nos. 27 to 40). Price Two Shillings each Part.

Shillings each Part.

FORTY-TWO MELODIC AND PROGRESSIVE VOCAL
EXERCISES FOR CONTRALTO, BARITONE, OR BASS.
IN TWO PARTS (Part I. Containing Nos. 1 to 29; Part II. Containing Nos. 30 to 42). Price Two Shillings each Part.

FIFTY VOCALISES FOR TWO VOICES (SOPRANO AND
MEZZO-SOPRANO, OR TENOR AND SOPRANO, OR TENOR
AND BARITONE). In Two PARTS (Part I. Containing Nos. 1 to
30; Part II. Containing Nos. 3t to 50). Price Two Shillings each
Part.

MARCO BORDOGNI.

TWENTY-FOUR VOCAL EXERCISES FOR MEZZO-SOPRANO. Price One Shilling and Sixpence.

Songs from the Operas, Oratorios,

WITH MARKS OF EXPRESSION AND PHRASING BY ALBERTO RANDEGGER.

LE NOZZE DI FIGARO.

Book 1.
SOPRANO (The Countess).
1. Porgi amor. 2. Dove sono.
3. Al desio di chi t' adora.

Sorrano (Susanna and Cherubino).

1. Deh vieni, non tardar,

2. Non so più cosa son.

3. Vol, che sapete.

4. Un moto di gioja.

Book 3.

BARITONE (Figaro).

Se vuol ballare.

Non più andrai.

Aprite un po' quegl' occhi.

Book 4Baritone and Bass (The Count and Bartolo).

1. Vedrò mentr' io sospiro.

2. La Vendetta.

DON GIOVANNI.

Book 1. SOPRANO (Donna Anna and Donna Elvira). 1. Non mi dir. 2. Mi tradi.

Book 2. Soprano (Zerlina). 1. Vedrai carino. 2. Batti, batti, o bel Masetto.

Book 3.
Tenor (Don Ottavio).

I. Il mio Tesoro.

2. Dalla sua pace.

Book 4BARITONE and BASS (Don Giovanni and Leporello).

1. Deb, vieni alla Finestra.
2. Fin ch' han dal vino.
3. Madamina.

Price Two Shillings each.

THE SOLO MUSIC IN MENDELSSOHN'S "ELIJAH."

SOPRANO, CONTRALTO, AND TENOR, each One Shilling and Sixpence. BASS SOLO MUSIC, Two Shillings and Sixpence.

Handel's Songs from the Oratorios

FOUR BOOKS, EACH CONTAINING TWELVE SONGS: SOPRANO, CONTRALTO, TENOR, BARITONE, or BASS. Price Two Shillings each.

SCHUBERT.—SWAN SONGS (Schwanengesang).
Fourteen Songs (German and English Words). The English Version by the Rev. J. TROUTBECK. Price One Shilling and Sixpence.

SCHUBERT .- "THE FAIR MAID OF THE MILL."

(Die schöne Müllerin).
Twenty Songs (German and English Words). The English Version by the Rev. J. TROUTBECK. Price One Shilling and Sixpence.

BRAHMS.—SIX SONGS (Op. 6).
For Soprano or Tenor (German and English Words). The English Translation by Felix Mansfield. Price Two Shillings.

LONDON: NOVELLO AND COMPANY, LIMITED.

Just Published.

FOR CONTRALTO AND BARITONE.

LOVE DIVINE, ALL LOVE EXCELLING

DUET

FROM "THE DAUGHTER OF JAIRUS" COMPOSED BY

IOHN STAINER.

Price One Shilling and Sixpence net.

London: NOVELLO AND COMPANY, Limited.

Just Published.

HOW CAN I TELL SONG

THE WORDS BY

EMILY COENEN

THE MUSIC BY

WILLEM COENEN.

In Two Keys. Price Two Shillings each, net.

London: NOVELLO AND COMPANY, Limited.

FAR FROM MY HEAVENLY HOME

SACRED SONG

THE WORDS WRITTEN BY HENRY FRANCIS LYTE

THE MUSIC COMPOSED BY

E. J. MARGETSON.

Price Two Shillings net.

London: NOVELLO AND COMPANY, Limited.

Just Published.

THE LAIRD OF COCKPEN

SONG

THE WORDS BY

LADY NAIRN

THE MUSIC BY

C. H. H. PARRY.

Price Two Shillings net.

London: NOVELLO AND COMPANY, Limited.

Just Published.

ENGLISH LYRICS

SET TO MUSIC BY

C. HUBERT H. PARRY.

SEVENTH SET. T. On a time the amorous Silvy.

2. Follow a shadow

3. Ye little birds that sit and sing

4. O never say that I was false of heart

5. Julia

5. Sleep Julian Sturgis.

EIGHTH SET. Julian Sturgis,
Langdon Elwyn Mitchell,
George Meredith,
George Meredith,
Julian Sturgis,
Julian Sturgis, 22 31

Price Two Shillings and Sixpence each Set.

London: NOVELLO AND COMPANY, Limited.

SEVEN PIECES

FOR THE ORGAN

COMPOSED BY

THEODORE DUBOIS.

CONTENTS

4. INTERLUDE · PRELUDE

2. CANTILENE RELIGIEUSE c. PRIÈRE

2. MARCIETTA 6. POSTLUDE CANTIQUE 7. MARCHE-SORTIE.

Price Two Shillings and Sixpence net.

London: NOVELLO AND COMPANY, Limited.

SEVEN PIECES

FOR THE

ORGAN

COMPOSED BY

ALEXANDRE GUILMANT.

1. OFFERTOIRE

CONTENTS: 5. MARCHE TRIOMPHALE

2. WEDDING MARCH 3. BERCEUSE

6. POSTLUDE

7. FANTAISIE SUR DEUX MELODIES ANGLAISES. Price Three Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

Just Published.

ORIGINAL COMPOSITIONS FOR THE ORGAN

HENRY SMART.

No.								Se	d.
23.	THREE AND.	ANTES	(No.	r, in	A)	++		 1	C
24.	THREE AND.	ANTES	(No.	2, in	F)			 1	0
25.	THREE AND.	ANTES	(No.	3, in	C)	**		 I	0
26.	CON MOTO, is	B flat		58	++			 1	6
27.	A THREE-PAR	RT STU	JDY				++	 1	6
			-						

London: Novello and Company, Limited.

OLD ENGLISH VIOLIN MUSIC

ALFRED MOFFAT.

PREFATORY NOTE.

PREFATORY NOTE.

Although considerable attention has been given to the resuscitation of Church Music, Glees and Madrigals, Organ and even Harpsichord Music by the older English composers, very little has been done to make known the large mass of music for the Violin written by English musicians from the time of Purcell to the close of the eighteenth century. These works for the most part consist of Suites or Sonatas written for a solo violin with a figured bass, or for two violins and violoncello with a figured bass for the harpsichord or organ; another favourite form was the Concerto grouse.

It is with the object of making known to the public a selection of the best of these compositions that the present series has been undertaken.

ALFRED MOFFAT.

					Just	Publ	ished.			S.	d.
No.	1.	SONATA	in	G	major		**	**	James Lates	2	0
**	2.	SONATA	in	D	minor				Henry Eccles	2	0
**	3.	SONATA	in	B	flat ma	jor			William Babell	2	0
					(To be	cont	inued.)				

London: NOVELLO AND COMPANY, Limited.

ORGAN TRANSCRIPTIONS

GEORGE J. BENNETT Mus. Doc.; Organist of Lincoln Cathedral.

1. INTRODUCTION AND MELODRAMA. - ("THE DREAM S. d. of Jubal").. A. C. MACKENZIE 1 6 2. PRELUDE.—("LOHENGRIN") WAGNER 1 0 3. ANDANTINO .- (SYMPHONY, No. 4, IN F MINOR)

TSCHAÏKOWSKY 2 4. SLOW MOVEMENT.—(PIANOFORTE CONCERTO IN B FLAT
MINOR) TSCHAÏKOWSKY CORONATION MARCH TSCHAÏKOWSKY

5. CORONATION MAKCH ... 6. THREE MINUETS.—(Symphonies in C, G minor, and ... MOZART 2

7. MINUET.—(SONATA IN E PLAT). (Op. 31, iii.)

BEETHOVEN 1 0

PRELUDE.—("COLOMBA") ... A. C. MACKENZIE 1 6

FINALE ("O MAY WE ONCE AGAIN")—"BLEST PAIR OP

SIRENS" ... C. H. H. PARRY 1 0 SIRENS"...
10. NOTTURNO.—"A MIDSUMMER NIGHT'S DREAM"
MENDELSSOHN 1

(To be continued.)

London: NOVELLO AND COMPANY, Limited.

ORGAN ARRANGEMENTS

EDITED BY

JOHN E. WEST.

t. OVERTURE ("Manfred")
Arranged by John E. West INTERMEZZO ("THE Rose of Sharon")
A. C. MACKENZIE Arranged by John E. West ... WHIMS ("Grillen," from Fantasiestücke) SCHUMANN Arranged by JOHN E. WEST ... ANDANTE (VIOLIN CONCERTO) .. Arranged by W. A. C. CRUICKSHANK ... MENDELSSOHN SCHUBERT BERCEUSE AND CANZONETTA (Op. 20, Nos. 8 and 9) CÉSAR CUI Arranged by PERCV E. FLETCHER ... CÉSAR CUI SCHERZO RUSTIQUE (Op. 20, No. 12) Arranged by PERCY E. FLETCHER .. NACHTSTÜCK (Op. 23, No. 4) Arranged by A. B. PLANT SCHUMANN) MOMENT MUSICAL IN F MINOR .. SCHUBERT (Op. 94, No. 3) Arranged by A. B. PLANT .. FANTASIA AND FUGUE IN C MINOR Arranged by John E. West C. P. E. BACH 10. PRELUDE TO PART II. ("THE APOSTLES EDWARD ELGAR Arranged by G. R. SINCLAIR ... II. FINALE FROM SYMPHONY No. 5
Arranged by A. B. PLANT

12. ADORAMUS TE
Arranged by Hugh Blair BEETHOVEN .. HUGH BLAIR 13. INTERMEZZO ("THE BIRDS" OF ARISTOPHANES)
C. H. H. PARRY Arranged by W. G. ALCOCK ... ARRSTOPHANES) C. H. H. PARRY
Arranged by W. G. ALCOCK
15. ANDANTE (PLANOPORTE SONATA IN C. OF. 1)
Arranged by Joun E. West ... J. BRAHMS 1 o 16. ANDANTE (Planoforte Sonata in F minor (Op. 5)
Arranged by John E. West ... J. BRAHMS 1 6 17. MODERATO AND CANZONA (Twelve Sonatas of Three Parts, No. VI.). Arranged by John Pullein.
H. PURCELL 1 6

(To be continued.) London: NOVELLO AND COMPANY, Limited. experie to tim

able

diffe

irkso worl

this

Dail

exce

In al

ham

Sheff

landa

Dail

A

myself, pupils compre at the of ove progres Thes Expres the pre

fingerin the sec of expre the use

WIT

SIX OCTAVE STUDIES

FOR THE PIANOFORTE

WILLEM COENEN.

PRICE THREE SHILLINGS.

"The musical value of some of the pieces is not inconsider--The Times.

"Must needs prove most useful, and are not at all dry."-

Daily Telegraph.

"The studies are quite as entertaining to the listener as they are serviceable to the performer."—Musical Opinion.
"Six clever and useful "Octave Studies." They are more

than usually interesting."—Musical Standard.
"Excellent for practice."—Christian World.

"They afford a very complete course of study. different numbers are tuneful and attractive, and the variety is great."-The Lady.

¹⁴ Almost every branch of octave-playing is represented in these tuneful studies."—*Church Bells*.

"These studies are very melodious, and will make the irksome study of octaves quite interesting to the hard-working student."—Church Family Newspaper.
"Admirably adapted to formulate touch as well as style in this special branch of pianoforte technique."—Birmingham

"Fitted for advanced students. For wrist work, No. 2 is excellent, and No. 6 is good enough for a concert piece. In all there is pretty equal work for both hands."—Birmingham Daily Post.

"Six excellent octave studies (legato and staccato)."—
Sheffield Daily Telegraph.
"Can safely be recommended to players who possess the laudable ambition of keeping up their technique."—Western Daily Press.

London: NOVELLO AND COMPANY, Limited.

A VALUABLE BOOK FOR TEACHERS AND STUDENTS.

TECHNIQUE

EXPRESSION

PIANOFORTE PLAYING

FRANKLIN TAYLOR.

EXTRACT FROM PREFACE.

In the course of my experience as a teacher of the pianoforte, an experience extending over many years, certain ideas have from time to time suggested themselves to me which have proved useful-to myself, as enabling me to express more clearly that which I desired my pupils to understand, and to my pupils, as tending to facilitate their comprehension of the various difficulties they have had to encounter, at the same time leading them to perceive the most practical means of overcoming them, and thus accelerating their general rate of progress.

These suggestions relate to both the mechanical and intellectual sides of the study of pianoforte-playing, or briefly, to Technique and Expression, the chief matters implied by the first of these terms being the production of various qualities of tone, the choice of suitable fingering, and the best methods of attacking certain difficulties; while the second, which may perhaps be more aptly designated the means of expression, includes rhythm, phrasing, variety and gradation of tone, the use of the pedals, et catera.

WITH NUMEROUS MUSICAL EXAMPLES FROM THE WORKS OF THE GREAT MASTERS.

CLOTH, GILT, FIVE SHILLINGS.

London: NOVELLO AND COMPANY, Limited.

INTRODUCTION

ALLEGRO

FOR STRINGS

(QUARTET AND ORCHESTRA)

COMPOSED BY

EDWARD ELGAR.

Full Score, 12s.; Quartet Parts, 4s.; Orchestral Parts, 7s. Pianoforte Duet Arrangement, 4s.

THE TIMES.

The alternation of tone-colouring gives many charming effects, and the disposition of the instruments is of the happiest. . . . What is really a remarkably poor little Welsh tune is turned to noble purposes in the two movements, and never has the composer given us work of finer or more individual quality, in spite of the tenuity of his theme. Phrases of admirable breadth and beauty occur, and there is an amusing fugato of capital structure in the development section. When it is as familiar as the spirited "Cockaigne" and the beautiful "Variations," there is little doubt that it will rank as high as they.

DAILY TELEGRAPH.

Far more important than the March is the piece for strings. This showed that the composer can make his mark without the aid of a ponderous orchestra. It proved, indeed, that Sir Edward Elgar can produce from his strings surprisingly varied effects of colour, especially when, as yesterday, he has the advantage of a solo quartet. The work is made up of excellent material, and, simply as music, satisfies the connoisseur.

connoisseur.

MORNING POST.

The second novelty, an Introduction and Allegro for strings, is an interesting and extremely ingenious work. A solo quartet is employed in the most effective manner, in addition to the strings of the orchestra, and the piece is elaborated in a masterly fashion.

DAILY NEWS.

DAILY NEWS.

It is an old idea made new, and the contrast of the quartet with the full orchestra of strings has the happiest effect. A theme in the Welsh idiom gives a special character to the work, and it is finely worked up in the Coda. The elaborate fugato section which takes the place of the ordinary development is full of energy and interest, and the whole work is one of the most powerful the composer has yet written for the

orchestra.

DAILY CHRONICLE.

It was an Introduction and Allegro in G for orchestra and string quartet, and was received with hearty enthusiasm by the crowded audience. It is based on a melody written in the Welsh style, which Sir Edward, with his customary skill, twists and turns with remarkable facility, and a fugato is introduced with striking effect before the composition closes with the tune played forte by the whole orchestra. This, deservedly, will become popular, for the instrumentation shows Elgar at his best

bis best.

YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a fugato elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naïve little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

GLOBE.

The idea has been very happily carried out, and the music contains a great deal that is both charming and effective, while it is almost unnecessary to say that it is admirably written, for Sir Edward Elgar is a master of his art.

a master of his art.

ST. JAMES'S GAZETTE.

Sir Edward has here adopted with excellent results an orchestral disposition of the kind that Handel approved. This, without being designed on the grand scale, is a very pleasant, grateful piece of music.

1 will venture to say that while the Allegro (especially the animated Aggado) is fully as clever as everything of Elgar's must be, it has considerable charm and is not superficial.

PALL MALL GAZETTE.

PALL MALL GAZETTE.

Excited to the point of creativeness, as the great musician lets us know, by Welsh scenery and Welsh idiom, the thought of this composition gradually, even with great slowness, surged into his mind. It was in the valley of the Wye, that strange river of dreams, that he finally brought his work to practical issue; and singularly beautiful that work is. We have indicated that the composer regards the work practically as a quartet; but if the orchestra is to be regarded as an essential element in the matter, the term should be changed to something more nearly descriptive. This, however, is a matter of detail, and it only has to be recorded that Elgar's dramatic sense is here in its most highly developed stage, and that the influence of a particular mood is expressed by him with such absolute truth and beauty that one likes to think of him as the English musician of to-day, who never published a bar which is dictated by insincerity of thought.

LONDON: NOVELLO AND COMPANY, LIMITED.

STUDIES PROGRESSIVE

FOR THE PIANOFORTE

EDITED, ARRANGED IN GROUPS, AND THE FINGERING REVISED AND SUPPLEMENTED

FRANKLIN TAYLOR

THIS Collection of Studies is intended to illustrate the various elements of a complete course of pianoforte technique, and to provide students with the means of attacking and overcoming the different special difficulties which have to be encountered. With this view, the Studies have been arranged in groups, those in each group being placed in progressive order, and having reference to some one particular difficulty. The greater part of the studies themselves have been selected from the standard works of the most eminent Study-writers, and with these are included numerous others, which, though of equally great practical utility, have hitherto been less generally accessible.

I.	FIVE-FINGI	ER ST	UDIES		000		Part	1 30	DOUBLE	NOTES	0 0 0				Part I
2. *	3.3		2.3	0.0.0			2.9	2 32.		9.9	0.0.0		0.00	0.00	,, 2
	00.1100							33-	2.2	**	***	***	***	***	11 3
3-	SCALES					000	Part	2.1	9.9	9.9		0.00	***	000	22 4
4.	2.2	8.8.8	***	444	***	***	2.5	35.	OCTAVES						Part 1
-	BROKEN CI	LODE	0				Part				***	***		***	
6.					0.0.0	0 0 0		2 30.	2.2	0 = 0	***			0.00	99 2
	9.9	9.9	0.00			0 0 0	9.9	2.79	CHORDS	***					Part 1
7.	9.9	2.9	0.00		000	000	9.9	3 28	9.9	***					,, 2
	2.2	2.5	***	488	***	***	2.2	4		-		-			**
9.	9.9	91		000	000		9.9	5 39.	* STACCAT	O					
10.	LEFT HANI)			***		Part	1 40.	REPETIT	ION		***			Part 1
11.	21 11				***		9.2	2 41.				MOLO		***	11 2
12.	11 11		***				22	3 42.	22					0.00	n 3
13.	22		***				9.9	4		111110					-
3	., .,							43-	* PART-PLA	AYING		0 = 9	000	000	Part 1
14.*	ARPEGGIO						Part	1 44-	3.9	39	0.0.0	***	000	000	,, 2
15.	22						22	2 45.	ORNAME	NTS					Part 1
16.	99	0.0.0	* * *				3.3	3 46.	11	***			***		2
								1			T 0 D	17			D
17.	VELOCITY	* * *			0.00	000	Part		ACCOMPA	NIED MI	ELOD	Y	0.00		Part 1
18.	2.2	0.0.0		000	0 0 0	0.00	3.9	2 48.	9.9		9.9	0.00	0.00	0 0 0	,, 2
19.	9.9			000			9.9	3 49.	EXTENSI	ONS AND	SKIP	S			Part 1
20.	9.9	0.0.0	0 0 0	0.00	0.0.0	0.00	9.9	7 50		ONG AND			800	000	
21.	9.9		0.0.0		0.0.0	0.00	9.9	3 -	33		3.9	4 * *	0.00		,, 2
22.	9.9	***	0 0 0	000	0.0.0	000	9.9	6 51.	RHYTHM	***			***		Part I
23.	2.3		***	0.0.0			2.3	7 52.	. 22	***	000	0.0.0			,, 2
~ .	FIGURES II	V SEC	HENC	E ₂			Dont								
24.		, sec				***	Part	33.	EXERCIS			WEA	KER	FIN	GERS.
23.	93		9.9	***	0.00	000	9.9	2	By J. A.	O'NEILL	0				
26.	BROKEN T	HIRD	S SI	THS.	AND				WRIST S	STUDIES	(11.	daalaa	haithan		By
20.	OCTAVES				****		Part	, 54-	ARNOLD		(ma	ndgelen	KSUDUI	ngen).	Бу
27.		HIRD		THS.	AND		1 001 0		EXERCISI		TO A	CILIT	ATIN	10	INDE-
-/-	OCTAVES				241.12		33	55.		NCE OF					
	00111120	***		***		000	9.9	-		ändigkeit					
- 63	SHAKES						Part	1 56.	PRELIMI		STUD		IN		YING
28.	400000000							2 50.	POLYPI						ir das
28.	0.0														
28. 29. 30.	99	***	***	***		***	0.0	3	polyphon			NOLD I			ui una

FIFTY-SIX BOOKS, PRICE ONE SHILLING EACH.

FROM THE ABOVE:

SELECTED PIANOFORTE STUDIES

PROGRESSIVELY ARRANGED BY

FRANKLIN TAYLOR.

THE present collection of studies is designed to provide teachers with a short course of Pianoforte Technique adapted to the needs or the average pupil, the intention being to spare the teacher the labour of choosing a sufficiently varied selection from the large mass of material existing, and at the same time to ensure that the different departments of technique shall be undertaken in the order which experience has proved to be the most leneficial.

beneficial.

The Studies are grouped in two Sets, and are so arranged that the different Books in which they are contained may be taken in consecutive order, but pupils who are already further advanced than the elementary stage represented by Set I. may commence at once with Set II., which will be found to be complete in itself, and to illustrate all the essential elements of technique.

Where additional studies are desired, or studies on certain subjects which are not touched upon in this series, the larger collection, published under the title of "Progressive Studies" (from which the present examples have been selected), is of course available.

IN TWO SETS (EIGHT BOOKS), PRICE ONE SHILLING AND SIXPENCE EACH BOOK.

LONDON: NOVELLO AND COMPANY, LIMITED.

XUM

Pin Vio Qui SM.

with

The uncof un brin cons The pop and Min A any grea some

T

TI

TI best, and adm Min and

Just Published.

A SUITE

OLD ENGLISH DANCES

FREDERIC H. COWEN.

MAYPOLE DANCE. PEASANTS' DANCE.			D DA			UR. Variations.
	-	_			S.	d.
PIANOFORTE SOLO				0.0	3	6
STRING PARTS			0.0		9	6
WIND PARTS		0.0	0.0	0.0	21	0
FULL SCORE					25	0

MINUET D'AMOUR (from the above):-

PIANOFORTE	Solo .		**		**	4.6	**	IS.	6d.
VIOLIN AND	PIANOFOR	TE		4.8	**	**	**	25.	od.
QUINTET (P								25.	64.
	Set	parate S	tring Pa	arts, 60					

SMALL ORCHESTRA ARRANGEMENT: Full Score, 3s. 6d.; String Parts, 1s. 6d.; Wind Parts, 2s. qd.

THE TIMES.

There was one novelty in the course of the evening—at any rate a novelty for Londoners—in the shape of Dr. Cowen's elegant and melodious second set of Old Dances, which were first performed at Glasgow in January of this year.

DAILY TELEGRAPH.

The third number—a "Lovers Minuet"—is especially delightful, and has its full share of the Old English spirit; while the set of variations which ends the group runs over with pretty turns and ingenious device. Hearty applause fell to the composer when the new pieces were done with.

with.

MORNING POST.

The Suite of English Dances by Dr. Cowen met with great success. The first is a graceful "Maypole Dance;" pleasing in character. More uncommon, however, is the second, which is intended to suggest a sort of uncouth dance of peasants. In contrast to this comes a tender and melodious "Lovers' Minuet," which has a peculiar archaic charm and brings to the mind the vision of some old picture. The last movement consists of an elaborate and ingenious set of variations on an old tune. The Suite is altogether very attractive, and will doubtless become popular. popular.

EVENING STANDARD.

Melodically they are quite as good as his first set, a work of charm and originality which is fully established as one of the most popular orchestral suites of modern times. In the matter of orchestration, the new set are even better. . . No doubt the very graceful "Lovers' Minuet"—poetical and not unduly sentimental—will be acclaimed as the gem of the set.

gem of the set.

DAILY NEWS.

A second set of "Four Old English Dances" by the Society's conductor proved welcome enough music in its way. One variation—No. 4—in the fourth and final movement perhaps pleased me more than anything else in the score.

anything else in the score.

SUNDAY TIMES.

All four are characteristically melodious and graceful in style, but the greater favour was rightly accorded to the "Lovers' Minuet" and the "Old Dance with Variations." The former is directed to be played somewhat slower than the ordinary minuet—probably the lovers were sitting it out in a quiet corner—and is informed with a very delicate romance, while the variations in the final number are extremely clever and interesting.

and interesting. WESTERN DAILY PRESS.

The present suite is in his happiest manner, and he has admirably reflected some of those measures which delighted past generations of English people. The "Maypole Dance," blithe and fresh, the "Peasants' Dance," sturdy and solid, relieved by the elegant and refined "Minuet d'Amour," are all in their way attractive, and the "Old Dance with variations" brings the suite to a capital termination. In its present form the work will certainly meet with wide acceptance.

SCOTSMAN.

Four in number, the dances are characteristic examples of Dr. Cowen's graceful craftsmanship, while the third number of the series in particular, the "Minuet d'Amour," is certain to be very popular.

GLASGOW HERALD.

They should please popular audiences all over the country.

GLASGOW NEWS.

The four numbers of this Suite exhibit Dr. Cowen's talents at their best. The music is charming, the instrumentation exceedingly skilful and effective, the rhythms stimulating, and the composition as a whole admirable in its invention and technical characteristics. "The Lovers' Minuet" was quickly recognised by the audience as an exquisite thing, and imperatively encored.

GLASGOW EVENING TIMES.

First place in the set must be given to No. 3, a lovely bit or melody, exquisitely treated by the orchestra. This number, which had to be repeated, exemplifies the triumph of melody over mere rhythmic

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW CODEICN DUDITICATIONS

	NEW FOREIGN PUBLICATIO	1	S.
	PIANOFORTE SOLO.	N	ET.
	BACH, J. S.—"Badinerie." BOISDEFFRE, R. DE—Op. 38, No. 10. "Pierrette." Scene	3.	13
	de Bal D'AMBROSIO. —Canzonetta for Violin and Pianoforte. Tran-	2	0
	de Bal D'AMBROSIO.—Canzonetta for Violin and Piantoforte. Tran- scribed for Pianoforte Solo DRAESEKE, F.—Op. 79. "Trauermarsch" GODARD, C.—Op. 161. "Souvenir d'Andalousie." Morceau	1	0
	GODARD, C.—Op. 161. "Souvenir d'Andalousie." Morcean caracteristique	T	6
	— Op. 162. "Espieglerie." Valse brillante — Op. 163. "La Cita in Gondola." Morceau de Salon	E	r,
	caracteristique Op. 162. "Espicglerie." Valse brillante Op. 163. "La Cita in Gondola." Morceau de Salon HANDEL.—"Chaconne." Edited by E. D'Albert HUBER, HANS—Op. 124. Six Octave Studies: 1. Toccata in D minor; 2. Valse impromptu in B; 3. Romanze in E flat; 4. Intermezzo in E; 5 Nachstück in A minor; 6. Valse Impromptu in B flat. each	T	13
	4. Intermezzo in E; 5 Nachstück in A minor; 6. Valse		
	Impromptu in B flat each LACK, T.—Op. 262, "Chanson de Mai"	2 2 2	0
	LEWIN, G.—"Abendbilder." Four Sketches	1	6
	MOZART.—Rondo, Edited by E. D'ALBERT NESVERA. I.—Serenata, Ou. of.	1	6
	PELLIGRINI, A.—Op. 14. Emoll Fantasie RAMEAU.—Gavotte, with Variations. Edited by E. D ALBERT	2	88 11
	4. Intermezzo in E.; s. Nachstück in A minor; 6. Valse Impromptu in B flat. LACK, T.—Op. 25a. "Chanson de Mai". — Op. 25a. "Chanson de Mai". — Op. 25a. "Research Valse.". LEWIN, (i.—"Abendbilder." Four Sketches. MENTER, SOFIR—Op. 5. Romance MOZART.—Rondo. Edited by E. D'ALBERT NESVERA, J.—Serenata, Op. 95. PELLICKINI, A.—Op. 14. E moll Fantasie RAMEAU.—Gavotte, with Variations. Edited by E. D'ALBERT REBIKOFF, W.—Op. 35. Six pieces for Pianoforte Ils dansent; Danse avec un Cloche; Herceux; Danse du Quadrupède; Elles dansent; Danse de Petis. — Op. 37. "Tableaux pour cufants" SAPELLNIKOFF.—Op. 8. In Muguet. Chanson in G tat;		0
	Quadrupède; Elles dansent; Danse des Petits. Op. 37. "Tableaux pour enfants"	2	a
	SAPELLNIKOFF.—Op. 8. 1. Muguet. Chanson in G fat; 2. Etude (Staccato) in F sharp; 3. Romance in F sharp each	2	0
ı	— Op. 97. "Tableaux pour enfants SAPELLNIKOFF.— Op. 8. 1. Muguet. Chanson in G. Lat; 2. Etude (Stacatol) in F sharp; 3. Romance in F sharp each Op. 9. 1. Impromptu in B flat minor; 2. Chanson sans paroles in G; 5. Steckenpferd (Etude in A) each Op. 10. 1 Mazurka in A; 2. Moment lyrique in B flat; 5. Gavotte in F. each	2	1.0
1	Gavotte in F	2	0
ı	Op. 11. 2. Prelude in D flat	2 4 5	0 0
367	SCHUMANN.—Op. 11. Sonata. Edited by E. D'ALBERT	7 1	0
10	Op. 10. I Mazurka in A; 2. Stoment tyrique in B nat; 1, Gavotte in F each each Carbon of the Carbon	2	0
	PIANOFORTE DUET.		*
	WIDOR, C. M.—Op. 4. Airs de Ballet	3	0
	ORGAN AND HARMONIUM. CORNELIUS, P.—Duos from the "Bridal Songs." Nos. 1, 3,		
	4 and 5, for Harmonium and Pianoforte SCHUMANN, R.—Molto moderato (Scherzo), from Op. 97. Symphony in E flat. For Harmonium and Pianoforte. Associated by Reinbard.	3	O
	Arranged by Reinhard THOME.—Op. 120. Second Andante religioso. For Violin or Violoncello and Organ	2	0
	FULL SCORES AND MINIATURE SCORES.		
	GRIEG. Quartet in G minor	1	0
	GRIEG.—Quartet in G minor . HANDEL.—Concerti grossi. 1. G: 2. G; 2. E minor; 4. A minor; 5. D major; 6. G minor; 7. B flat major; 8. C minor; 9. F major; 10. D minor; 11. A; 12. B minor each	1	0
	— 12 Concerti Grossi, in 1 Vol	13	u
1	Score SHETANA.—Quartet in E minor ("Aus meinen Leben") SINDING.—Quartet in A minor	8	0
	The state of the s	£	U
	CHAMBER MUSIC. D'ALBERT, EWiegenlied. Op. 25, No. 2. Arr. for Violoncello and Pianoforte		
	cello and Fianoforte. D'AMBROSIO.—Six Duos of Schumann, transcribed for Two Violins and Pianoforte. In Two Books each FAURE, G.—Op. 39. Quintet in D minor. For Pianoforte, Two Violins, Viola and Violoncello Fileuse. Transcribed for Violin and Pianoforte by L. Auge.	1	0
	FAURE, G. Op. Sq. Quintet in D minor. For Pianoforte,		6
	Fileuse. Transcribed for Violin and Pianoforte by L. AUER. KRYJANOWSKY, J.—Op. 5. Romance in D minor. For	13	6
	Violin and Pianoforte A la Trigane. For Violin and	2	6
1	Pianoforte Op. 55, No. 2. Jota aragonesa. For Violin and Pianoforte NESVERA, J.—Op. 97. Ricordanza. For Violin and Pianoforte	2	0
-	forte POPPER, DAVID.—Op. 76. Ten Grand Studies. For Violon-	ž	6
	cello Solo REYMOND, E,—Op. 8. Two Pieces. For Violoncello and Pianoforte:—	4	O
1	1. Adagietto	2 3	0
-	SAURET, E.—Op. 65. Souvenir de Hongrie. Andante et Caprice hongrois. For Violin and Pianoforte.	3	
-			0
Annual Contract on the	by Popper. For Violoncello and Pianoforte WOHLFAHRT, F.—Op. 74. Fifty easy melodious Studies in progressive order, for Violin with Pianoforte accompaniment with Preface. In Two Books. (Book I. 1st position)		
1	Book II. ard position) ZANELLA, A.—Op. 29. Tempo di minuetto. For Violin and Pianoforte. Arr. by G. HOLLÄNDER		0
-	rianoforte. Art. by th. HOLLANDER	.3	Q

LONDON: NOVELLO AND COMPANY, LIMITED.

D

ue. be ive een ch,

> 2 3

4 t I

2 tı 2

I 2 3

2

1 2 I

2

S.

Ву E. ür

NEW MUSIC

PUBLISHED AND IMPORTED BY

BREITKOPF & HÄRTEL, 54, Gt. Marlborough St., Regent St., London, W. And at Leipzig, Berlin, Brussels, and New York.

PIANOFORTE SOLOS.		et.	ORCHESTRAL MUSIC-(continued).	Net.
BUSONI, FTwo Cadenzas to Mozart's Pianoforte Concerto in		d.	1845/47. MOZART, W. A.—Serenata No. 11. For Wind Instruments. 8 Parts	s. d.
D minor. (K. 466)	1	0	Instruments. 8 Parts . each 1899. SINIGAGLIA, D.—Danze piemontesi sopra temi populari. Op. 31, No. 1. Full Score	3 0
PIANOFORTE DUET. Järnefelt, Armas.—Præludium	2	0	22 Orchestral Parts each	0 4
VIOLIN.	-	-	1900. — Op. 31, No. 2. Full Score	0 4
(With Pianoforte Accompaniment. Also Violin Studies.) KREUTZKE, R42 Studies. Edited, with accompaniment for a			STREICHER, TH.—"The Fount of Love": "For Inez mourning sore, wept tear on tear." For Voice and Orchestra.	
second violin, by HANS WESSELV. Book I., Nos. 1-26	2	6	(English version by JOHN COATES.) Full Sc. re	0 4
Book II., Nos. 27-42 MACKENZIE, A. COp. 68. Suite for Violin Solo (with	2	6	2050. Tikel., E. — Op. 43: Introduction to the Oratorio "Godoleva." Full Score	2 0
Orchestra). 1. Celtic Legend; 2. Scherzo cappriccioso; 3. Ritornello; 4. Alla Zingara. Edition with Piano		0	32 Orchestral Parts each	0 4
VENANZI, ANGELO.—Romance in G major	2		printed as Conductor's Part.) 26 Orchestral Parts each	0 4
and Pianoforte by G. Hollander	2	0	1659. Weber, C. M. v.—Overture "Ruebezahl." 23 Orchestral	0 4
ORGAN.			1867/69, ZILCHER, HERMANNOp. 11. Concert in B minor. For Violin and small Orchestra. Score	
Johnson, BernSonata di Camera in F major	3	0	19 Orchestral Parts each	1 0
CHAMBER MUSIC. GLUCK, CHR. W. v.—Trio No. 7 in E major, for two Violins			CHORAL WORKS.	
and Violoncello (Bass) with Pianoforte accompaniment.			(Vocal Scores, Part-Songs, etc.)	
(K. M. 1859/60)	5	0	BANTOCK, GRANVILLE.—"Omar Khayyam" For 3 Solo Voices, Chorus, and Orchestra. In 3 Parts. 1st Part (Tonic Sol-fa	
(MUSIC FOR THE HOME.)			BRIAN, HAVERGALOp. 11. "By the waters of Babylon."	2 0
Arrangement A. Harmonium, Pianoforte, String Quintet and Flu	ate.		Psalm. For Baritone Solo, Chorus, and Orchestra — Ditto. (Tonic Sol-fa Edition)	2 0
,, B. Pianoforte, String Quintet and Flute.		0	EUTERPEA Collection of Madrigals and other Vocal Music of	
и В	3		EUTERPE.—A Collection of Madrigals and other Vocal Music of the 16th and 17th Centuries. Edited by CH. KENNEDV SCOTT. Vol. IV.: (Rosseter and Campion.) 8 Songs, for	
167. BOIELDIEU, A.—" La Dame blanche." Overture Arrangement A	4	8		3 0
175. CHERUBINI, L.—"Lodoiska," Overture, Arrangement A	3	2 8	HANDI, JAC-5 selected Motets, Edited by I. MITTEREN. S.A.T.B. Parts each	0 4
n B	3	2	HEGAN, FR.—Op. 18. "Desert March." For 4 male Voices Op. 31, No. 3. "Evening." For 4 female Voices, with	0 0
77/78. MENDELSSOHN, F.—Op. 56. 3rd Symphony (The Scotch) in A minor	9.6	4	Vac Dowert F. A. Choruses for a male Voices !-	0 5
198 Op. 95. "Ruy Blas." Overture. Arrangement A	4	8	and the state of t	0 4
1065. Rossini, G"Barber of Sevilla." Overture	3	2	Op. 41. No. 1. "Cradle Song"	0 4
Arrangement A	5		On at No. 9. "Dance of Gnomes"	0 6
1900. SINIGAGLIA, LOp. 31, No. 2. Danze piemonte-i sopra			Op. 52, No. 2. "From the sea"	0 4
** 12		0	She had file he was a second to the second t	0 0
247. WEBER, C. M. v.—"Euryanthe," Overture, Arrangement A	4	8	Op. 53, No. 1. "Bonnie Ann". Op. 53, No. 2. "The Collier Lassie". Op. 54, No. 1. "A Ballad of Charles the Bold".	0 4
ORCHESTRAL MUSIC. " B	3	2	Op. 54, No. 2. "Midsummer Clouds" Choruses for 8 mixed Voices (2 S., 2 A., 2 T., 2 B.):—	0 1
(ALSO FULL SCORES.)			Op. 44. Barcarole	0 8
1639. Adam, A.—"Si j'etais Roi." Overture. For full or small Orchestra. (F. Норгманн.) (1st Violin printed as Con-			Op. 44. Barcarole . PALMER, G. MOLYNEUX.—Part-Songs for mixed Voices (s. A. T. H.): 1. Op. 2, No. 2. "Sparrows" 2. Op. 2, No. 3. "O mistress mine"	0 4
ductor's Part.) 26 Orchestral Parts each 1563. BOIELDIEU, F. A.—"La Féte du Village voisin." Overture.	0	4	2. Op. 2, No. 3. "O mistress mine"	0 4
10 Orchestral Parts each	o	4	3. Op. 2, No. 1. "Roses" Perrin, H. C.—"Pan's Pipes." Ballad, for Chorus and Orchestra	1 0
1870.74. CLEVE, HALFDAN, — Op. q. Concert No. 3, in E flat maj.r. For Pianoforte and String Orchestra.			Philips, P.—Dispiegate guancie amate. Deine Wangen, Holde prangen. A Madrigal for 8 Voices, Edited by BARCLAV SQUIRE	0 6
Pianoforte Part (as Score) 5 Orchestral Parts 1761/2 Gluck, Chir, W.—Ballet Music from "Armida." (ist	12		SHAPLEIGH, BERTRAM, - Op. 53. "Romance of the Year." For	
Violin Part printed as Conductor's Part.) 14 Orchestral			SONGS.	5 0
HANDEL, G. F Concerti grossi No. 2, arranged by MAX	0	0	Buck, Percy C Op. 7. Songs of Grief, 3 Songs for a Baritone Voice, with Orchestral Accompaniment: 1. Man	
SEIFFERT, Score Cembalo 1/2 11 Orchestral Parts each	3	6	that is born of woman; 2. My soul is weary of life; 3. The	
- Concerti Grossi No. 22, arranged by Max Seiffert Score	0	4	days of man HOFMANN, HOp. 89. The Songs of the Troubadour Raoul le	2 0
Cembalo 1/2	I	6	Preux. A Scene for Baritone, with Pianoforte or Orchestral Accompaniment	2 0
7 Orchestral Parts each 1693. MEVERBER, G. — "March aux flambeaux." No. 1 in B flat. For full or small Orchestral. (F. HOFFMANN.) 25 Orchestral	0	4	STMEICHER, TH.—"The Fount of Love" ("For Inex, mourning sore, wept tear on tear"). English Version by John Coates	1 0
Parts each	0	4	CONCERT GUIDES.	
(1st Violin printed as Conductor's Part.) 27 Orchestral		0	ВАСИ, JOH. SEB" The Passion according to St. Matthew."	
182 V25, MOZART, W. A. Divertimenti No. 15, in B flat major,	0	0	Book of Words by CLAUDE AVELING, with Analytical Notes by HERMANN KRETZSCHMAR HANDEL, G. F.—"The Messiah." Book of Words and Analytical	0 6
For 2 Violins, Viola, Bass, and 2 Horns. (Köchel 287.) 6 Orchestral Parts each	ı	0	Handel, G. F.—"The Messiah." Book of Words and Analytical Notes by Hermann Kretzschmar.	0 6
	-			

BREITKOPF & HÄRTEL, 54, GREAT MARLBOROUGH ST., REGENT ST., LONDON, W.

London:—Printed by Novello and Company, Limited, at Novello Works, Soho, and published at 160, Wardour Street, Soho, W. Sold also by Simpkin, Marshall, Hamilton, Kent and Co., Ltd., Paternoster Row, E.C.—Wednesday, May 1, 1907.

The

,W.



A GROUP OF MUSICIANS OF THE FRENCH COURT.

FROM THE PAINTING BY HYACINTHE RIGAUD (1659-1743) IN THE NATIONAL GALLERY.

(Photographed specially for THE MUSICAL TIMES.

The Mus

"G

SU

LIBRARY
OF THE
UNIVERSITY OF FILLINGS

HYMN FOR EMPIRE DAY.

"GOD OF OUR FATHERS"

A HYMN

SUITABLE FOR NATIONAL THANKSGIVINGS
AND OTHER OCCASIONS

THE WORDS WRITTEN BY

A. C. AINGER

THE MUSIC COMPOSED BY

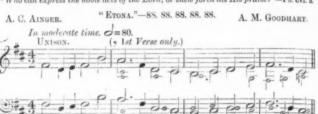
A. M. GOODHART.

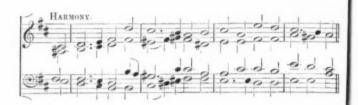
PRICE ONE PENNY.
Words only, 1s. 6d. per Hundred.

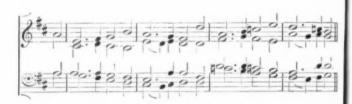
LONDON: NOVELLO AND COMPANY, LIMITED. THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

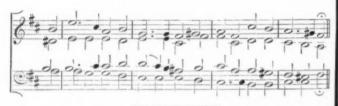
"God of our fathers."

"Who can express the noble acts of the Lord, or shew forth all His praise?"-Ps. evi. 2.









* The large notes in lower stave are not to be played.

(2)

"GOD OF OUR FATHERS."



- 1 God of our fathers, unto Thee
 Our fathers cried in danger's hour,
 And then Thou gavest them to see
 The acts of Thine Almighty power.
 They cried to Thee, and Thou didst hear;
 They called on Thee, and Thou didst save;
 And we, their sons, to-day draw near
 Thy Name to praise, Thy help to crave.
 Lord God of Hosts, uplift Thine hand,
 Protect and bless our Fatherland.
- 2 Thine is the Majesty, O Lord,
 And Thine dominion over all;
 When Thou commandest, at Thy word
 Great kings and nations rise or fall.
 For eastern realms, for western coasts,
 For islands washed by every sea,
 The praise be given, O God of Hosts,
 Not unto us but unto Thee.

 Lord God of Hosts, &c.
- 3 If in Thy grace Thou should'st allow
 Our fame to wax through coming days,
 Still grant us humbly, then as now,
 Thy help to crave, Thy name to praise.
 Not all alike in speech or birth,
 Alike we bow before Thy throne;
 One fatherland throughout the earth
 Our Father's noble acts we own.

 Lord God of Hosts, &c.

(3)



cvi. 2.

LORD OF OUR FATHERS

HYMN FOR EMPIRE DAY

THE WORDS BY

A. C. BENSON

THE MUSIC BY

GEORGE C. MARTIN.

PRICE ONE PENNY.
Words only, 1s. 6d. per Hundred.

LONDON: NOVELLO AND COMPANY, LIMITED.

NE

Musical

0.742

RS

Musical Times,

EXTRA SUPPLEMENT.

May 1, 1907.

,742. NOVELLO'S PARISH CHOIR BOOK. Price'1d.

LORD OF OUR FATHERS

A HYMN FOR EMPIRE DAY

THE WORDS WRITTEN BY

A. C. BENSON

THE MUSIC COMPOSED BY

GEORGE C. MARTIN.

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

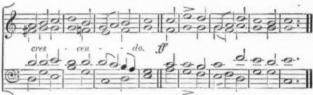
Copyright, 1907, by Novello and Company, Limited.

Words only, 1s. 6d. per 100.

Lord of our fathers.



LORD OF OUR FATHERS.



Copyright, 1907, by Novello and Company, Limited.

- 1 Lord of our fathers, Thou didst blend Of divers strains our stubborn race; Thou, at the old world's wind-swept end, Didst plant us in our sea-girt place, To learn chill rigour from the drift, Grim patience from the warring wave; Thou madst us swift, as winds are swift, And brave, as rocks and seas are brave.
- 2 Then, as we fared in straitened ways,
 Thou didst outpour us, badst us roam,
 That we might claim the tropic rays,
 And call the icebound ocean home.
 Like seed we fell, like seed we sprang,
 Till half the world, where'er we rose,
 With Britain's joys and sorrows rang,
 And freedom's foes were Britain's foes.
- 3 Lord God, before thy feet we bow;
 We cast our pomps, our trophies down;
 Uphold us, lest Thy wrathful brow
 Upon our faithless purpose frown,
 In peace to win our destined path,
 Beyond the waste, across the tide;
 Grant us the courage, not the wrath,
 The calm of strength, and not its pride.
- 4 This be our prayer,—to guard, to guide Beneath the shelter of Thy Throne, Whatever realms Thou dost provide, Whatever hearts Thou makst our own; Not for our frequent falls to grieve, But turn our prayers, our hopes, above, There, where the great prow passed, to leave The golden ripple of Thy love.



"GOD OF OUR FATHERS"

A HYMN

SUITABLE FOR NATIONAL THANKSGIVINGS AND OTHER OCCASIONS

THE WORDS WRITTEN BY

A. C. AINGER

THE MUSIC COMPOSED BY

A. M. GOODHART.

PRICE ONE PENNY.
Words only, 1s. 6d. per Hundred.

LONDON: NOVELLO AND COMPANY, LIMITED.

No. 772 Registered Office for

> There Contralto those wh vocal M Secretary

> > The A a thorou eminent MIDS THE be com Saturda FOR

Prin

orcat 3.
Prosp

Telegr Sir C

The

The playing only) (Aug Conce Biede Guille The Essa Sir (All June ME June The Essa Sir (All June ME June The Essa Sir (All June ME June The Essa Sir (All June The Essa Sir (All June ME June The Essa Sir (All
C

for